



JOHN MCNAUGHTON INTERVIEW • LLOYD KAUFMAN TOO! • RAIMI SHORTS IN DETAIL • FESTIVAL FEVER • HENRY LEE LUCAS • FICTION • CARMILLA • GIVE AWAYS • A-Z NASTIES • NEWS AND REVIEWS • LOADS OF GROOVY STUFF!

Steve C. (Editor),
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Editorial

So where've you been all this time? What ya mean where've I been, I know it's a bit late but better late than never had! Anyway I was aiming for a XMAS issue and with the new look it took alot longer to get together, by the way what do you think of the new look? I hope you'll find more for your money....and talking of money I guess the first thing you'll have noticed is that the price has gone up, the reason for this is simple - in the past I've got it printed then cut at home with twelve piles of A3 paper putting them all on top of each other and stapling them into a magazine type thing by hand, I tell you this is real dedication and a real piece-off deal! This time though and with all future issues it's all being done on a machine and it doesn't come cheap I can tell you! anyway that over with, WELCOME to the hottest Fanzines on the market, even if I do say so myself! As you can see the style of print has changed quite alot, but you'll find the writing is still just as much fun and there's a lot of new sections, including a MOTORCYCLE REVIEW bit, a PAPER & PUS (FANZINE) page, the GORE GALLERY where you can exhibit your horror related artwork PICS and get a gratis copy of ITF for your trouble. We also welcome a new character to the pages - THE JIGSAW MAN, a million times better than JUJUININ THE KNIFE... I think you'll agree!

I don't like looking back, but I must apologise for some of the bad photo's in ITF 4, I had these screamed at a new place and as you probably noticed they came out too dark in some cases, don't worry though I'm back to the old place now. And another thing, I was thinking

the other day - this is the second year IN THE FLESH has been around, it only seems like yesterday, HAPPY BIRTHDAY TO US, HAPPY BIRTHDAY TO US..... come on sing along! As kind of early birthday present I lined up a deal with TIGAS to distribute this here rag, trouble is they wouldn't give enough for it (it wouldn't even pay the printers the amount they offered) so the long and short of it is that I'm still looking for space to stock ITF, so if you know any or even own any that may be interested, tell 'em to get in touch pronto and we can talk turkey! You'll notice too that available to ITF readers IN THE FLESH FLESH t-shirt, they're real high quality gear and quite reasonably priced to suit every pocket, an horny, horny beast the Christmas rush and send for yours NOW! I'd make an awful salesman, I bet I don't even get rid of one, go on press... me wrong?

I think that'll do it, so I'll leave

you to enjoy IN THE FLESH 5! And just say to y'all HAVE A GREAT CHRISTMAS,

I hope you get that UNCOY - SONKEE

GROOKNESS that you've been a good boy/girl all year to get. Put an ITF in

someones stocking this year and see

me screen for mercy!

SMALL AD'S

IF YOU WANT TO PLACE AN AD IN ITF FOR YOUR SHOP, MAG, FILM ETC... THEN THIS RATES AND:

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THIS RATE IS FOR ONE ISSUE, BUT I'M SURE WE CAN WORK OUT A BULK RATE!

(AD'S FOR ITF No 6 SHOULD REACH ME!) BY THE END OF FEBRUARY 80.

BACK ISSUES!

IN THE FLESH 1 - JOHN LEECHES INTERVIEW, SHOOT 'EM UP, THE CLOCK 3, ED SKIN, GORE, MARTIES LIST & NEWS, ETC.

IN THE FLESH 2 - HENRY, OPERA, JES FRANCO, A - Z MARTINE, CHIMERA, N.O. LEWIS, BANNETT, DEAN, BEACULA, X-WORD, DERR TORSIONING NEWS, ETC.

IN THE FLESH 3 - JUDY G. INTERVIEW, DAY OF THE DEAD - ORIGINAL SCRIPT, SPLATTERFEST 90, JES FRANCO, A - Z MARTINE, FICTION & NEWS, ETC.

IN THE FLESH 4 - SCOTT SPERBER INTERVIEW, SLATED KATHMAN INTERVIEW, PAUL HAGONY, BLACKPLASTICITION, BLACK SUNDAY, GARNELLA & NEWS, ETC.

ALL BACK ISSUES ARE STILL AVAILABLE.

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ITF SHIRTS

WHAT A SICKIE IT IS!



Despite public demand and flying in the face of any advice given to us by various members of the ITF team, now available to all Readers (or not) is the exclusive "IN THE FLESH" fab and groovy T - SHIRT! In black, size extra, 15 sports bars, fifty ITF logos on the breast (partner my Freshie!) in RED and WHITE on a BLACK high quality shirt. The price per shirt is;

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which includes all postage and packaging. All cheques and P.O.'s for this exclusive offer should be made payable to "IN THE FLESH". IT'S WHAT THE BEST INBRED MANIACS ARE WEARING THIS XMAS!



ALL CHEQUES/POSTAL ORDERS SHOULD BE MADE PAYABLE TO:

IN THE FLESH

NO OTHER PAYEE IS ANY GOOD. ALSO DO NOT CROSS P.O.'S.

WHAT'S IN THE BLOODY THING!



FRONT COVER - KENNEDY: PORTRAIT OF A SERIAL KILLER.

2. HISTORICAL & ALIEN FOR "IN THE FLESH" T-SHIRTS
3. THIS ISSUE PAGE, DRAWN UP "JIGSAW MAN".
4. WANTED & FOR SALE SECTION, LETTERS,
5. A - Z OF MASTERS (CONTAMINATION & DEATH MASTERS)
6. * * * * * (DON'T ANSWER THE PHONE & DON'T GO IN WOODS)
7. * * * * * (DEAD AND BURIED & DEATH TRAP)
8. AS FAR AS CONSPIRACY - LOUD PUGL'S BRAINBOMB CIRCUS,
9. PAPER AND PEG - FAMILY SECTION.
10. COMPETITION TIME - WIN! TOTAL RECALL, WATCH STORY ETC...
- 11,12. CHICAGO JOHN AND THE SERIAL KILLER - JOHN MCKEEHAN INTERVIEW,
13. SERIAL LILIE HORROR - HENRY LEE LUCAS.
- 14,15. NIGHT BUT PERFECTLY FORRED - THE MADMIS SECRETS,
- 17,18. GANZI ON VAMPING - CARMILLA PART 2,
- 19,20. FLY ON FART - BLAZEPOLITATION PART 2,
- 21,22. GET YOURSELF THROATZED - LLOYD KAUFMAN INTERVIEW.
- 23,24. THE AGONY OF THOMA STYLIS LIMBERZI
- 25,26. IN THE BEST POSSIBLE TASTE - PAUL RADENZ,
- 27,28,29. SLAYTERRILL BLUES - FICTION FOR IDIOTS;
30. HOME-MADE HORROR (BLAHHHHH & TWEEHLEP)
- 31,32. GORE GALLERY (DAVID COOK & ALEX BONNELL)
33. SHOCK AROUND THE CLOCK - FESTIVAL FEVER!
34. BLACK SUNDAY (THE ORIGINAL) - FESTIVAL FEVER!
35. BLACK SUNDAY 4 - FESTIVAL FEVER!
36. FILM/VIDEO REVIEWS (MIGHTEEER & LUNGEER)
37. * * * * * (MONOCOIL II & PLEASURE RAGING MOTORS)
38. * * * * * (WILD AT HEART & DARRAH)
39. * * * * * (BLUDGE CULT & BLIND FURY & KILLER)
40. EMMAS RELATED FILM REVIEWS (BLACK EMMAS, SILENT NIGHT, BLOODY NIGHT...)
41. ROUNDUP REVIEWS (WILD AT HEART & DEN SODOMKINO)
42. * * * * * (TWO EVIL EYES & TANGIERINE DREAM)
43. FRONTIER-MATTER REVIEWS (CREEPS, THE STAND & SATANIC KID)
44. * * * * * (SERIAL KILLERS, DEADWOOD,...)
45. PUNK CHOPS-WORD - NEW PUNK CULTURE
46. MERRY XMAS FROM THE GANG AT ITF
47. THE BACK PAGE - MEENO II, CHOPPER CHICKS IN BONNIEBTON, BAD TASTE

BACK COVER - FILM: TIGERS OF NIGERIA.

I WOULDN'T LET IT LIE!



MAIN CONTRIBUTORS

STEVE O. (ANYTHING WITH NO NAME);
JOHN F. DREW (RIGHT POSSIBLE TASTE +);
MARK BEEFORD (CARNILLA +);
GRAHAM BASHFORD (TITLE);
JOE KENT (REAL LIFE MONSTER);
MARINA SHAW (SECTION);
JOHN SUTHERSON (JIGSAW MAN +);
HIGH NEWPORT (BLAZEPOLITATION);
ANDY BOEKEL (BOOK REVIEWS, REVIEWS);
ANTHONY - ROB WILLIAMS, ZOL, GRAHAM,
ALSO OTHERS SEE THE NAMES AFTER EACH
ARTICLE.....

REGULAR ARTISTS TOO:

MICHAEL CORY (DEPTHS, GARNER, MEDUSA,
HELLO WELLS), JOHN MCKEEHAN + ETC.,
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ECONOMIC PRINTING, PSYCHOPATHIC, KIRK,
THE BLACK SUNDAY CREW, NICO, MARO,
SERGIO, ANDY KELLY, BOYDEN & ANYONE
WHO PREFERRED TO WRITE, ALSO I'M
INDEBTED TO GRAHAM AND ROB FOR SERVICES
BEYOND THE CALL OF DUTY.

PISS OFF JASON & FREDDY



THE ANY OLD CRAP PAGE



I'm really disappointed in you all! Just because I won't put ads in the old classified section for films for sale than you don't bother sending anything at all. I mean there must be something you'd sell your Granby to get hold of or some postbox that's been cluttering up your room and you'd be glad to see the back off it if there is then don't hesitate to send an ad in to the usual (page 2) to reach the office by the end of February 1991. Don't forget this is a totally FREE service so don't ignore it, USE IT!

FOR SALE
DEEP RED No. 4 offered OR will swap for either MANICURE No. 12 or 22 - REBUTT. Also DAY OF THE DEAD - The woods story, SCIFI - ET, BLADEFIRE - jet draft (SHAMPOO), SCIFI - ET, DAY OF THE DEAD - Filmstarr SCIFI - ET, DAY OF THE DEAD - SCIFI - ET, all generation with lots of different bits to the film.

Write to: STEVE C., a/c ED.

FOR SALE

"RAVEN AT THE CONCERT" original cinema poster (quad), good condition. £20 o.n.o.

Write to: ANDY MORRIS,
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G.B.Z.

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Foreign horror fans to swap tapes with (PAL or NTSC) especially from NEW ZEALAND, AUSTRALIA and AMERICA. Also has any British fans got any unwanted tapes on VHS and especially RENT. No copies. Originals only. No local callers. Send lists to:

LESLIE BRADSTON, 138 ADDOT AVE,
CRUMBLING NEW TOWN, NORTHUMBERLAND.

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THE ORIGINALS (PAL or NTSC) of rare MADONI and FRANCO films. Also original releases of DEADLY WEAPONS; good condition essential.

Write to: JOHN F. DREW, a/c ED.

WANTED

"DAY OF THE DEAD" L.P. (WITH T)
COLT CONCERT - VHS ORIGINAL
EASTER MURDER - VHS ORIGINAL
PANT COMPANY - VHS ORIGINAL

Okay now I'm getting desperate! I'll pay good money but they gotta be great condition!

Also: MADONI No. 19 and 20 and the E.R. LITTLE BOOK.

Write to: STEVE C., a/c ED.

WANTED

ANY JOHN FRANCO films. Also any obscure "Slasher/Exploitation" films - particularly black horror!

Write to: NICK H., a/c ED.

Remember I want to fill a page next time so get thinking! Usual rules apply - NO ADVERTS FOR FILMS FOR SALE, OF ANY KIND. WANTS O.K. THOUGH!

Letters

Dear ITF,

After reading ITF 4 I felt I had to put pen to paper to point out a bit of a discrepancy in the video masties review section.

In the review of "Cannibal Man" you say that the footage includes the abattoir was the most disturbing part of the film to your "vegetarian eyes". What about the animal mutilations in "Cannibal Ferox"? Surely scenes of live tortoise disemboweling, live alligator disemboweling and that cult furry thing getting crushed to death by a bus were slightly disturbing to you? Christ! I was pretty shocked by these scenes and I'm a full blown flesh-eater!....

DANIEL BENSON, NEWCASTLE.

I must admit the scenes in "FEROX" did indeed make me cringe, but mostly they're just nature, or survival of the fittest! Where as "CANNIBAL MAN" showed the only species in the world who don't have to eat other animals to survive, swinging up cows by their feet and slititing their stomachs open. I mean I'd be the first to fight an alligator if I was starving enough but at the moment I've a choice, but that's enough preaching!

Deep Sh.

I have just bought my first copy of ITF and generally enjoyed it a lot. My particular interest is in Italian films, so I was pleased to read about the cannibal films and Fulci's COLT CONCERT. COLT CONCERT was not in fact Fulci's only western; if you don't count the two White Fang films. There are also I & 4 HELL APOCALYPSE (1975) and HELLA p'AGLIANO (1976). Both available on Italian video, but not on British (unfortunately).

Frances Nero in COLT CONCERT plays sort of like the same character he does in DNAMOO, made the same year, and undoubtedly influenced by the late, great Sergio Leone.....

By the way, Lynn Shayne is in reality Linda Rini.

RONNIE PERLYSON, PINE,

Thanks alot for the information Gordon, the reason I didn't mention the other Fulci westerns in the COLT CONCERT review was because the section is designed to feature U.K. releases only, you did teach me some things though, thanks again.

Dear ITF,

Just writing to congratulate you on an interesting and entertaining first three issues of ITF. The interviews with Jaye Bartigian and Paddy G. were very informative, "SHOCK" sick or art, I still don't know what to think of it, have you decided yet? Now onto the reviews, well what can I say all are done with a distinct freshness and down-to-earth originality which makes a refreshing change from usual review techniques. It's always encouraging when a new title about this genre comes out, as "horror" films as a whole usually get the kick in the nute off "normal" film/video/entertainment mag's..... I am looking forward to the Troma and John McNaughton interviews and will be patiently awaiting future issues. Well that's just about all I have to say except good luck with future issues and keep up the good work.

LEE DINE, WILL.

What can I say, I know it's kinda like blowing your own trumpet but who gives a damn, if I don't then no-one will! Thanks Lee!

Send any letter about anything you think important to the usual address on page 2. Also any questions you've got about ITF or anything related I'll try my best to answer on this page. What would you like to see in these pages, or don't want to see again, drop a line, post haste! If you want it to be in ITF & then the end of February 1991 is the deadline!

A-Z OF HORROR

Title: CONTAMINATION.
Director: LEWIS SCOTT (LAJOI GÖZZI)

Tell me something, do you like Italian gore films? If the answer yes than this is right up your street and turn left. CONTAMINATION is an exercise in over the top effects done with Italian style. If you enjoy multiple chest explosions and gelsomes of flying guts everywhere, then look no further. Sorry though this has been re-released recently, seeing most of the gore squishies added and港版的 more intestines, insist on the original VIP version, as hate it's got to be lots of guts!

The tale that unfolds starts off on board a ship found drifting into the harbour of some city. The Authorities stop the ship and board in search of the crew, what they find though is a cargo of boxes marked "coffee" and the crew blown apart from the inside, out. It turns out the boxes carry a more deadly cargo than coffee, they are full of large green "eggs", eggs that explode when heated up (bang goes the giant anatomical egg for tea!) but that isn't all, when they explode they throw green gunk everywhere and whenever it hits blow-up, their guts exiting from their body in a hurry through their chests. This soon happens to the gang sent on to investigate except for one guy who lives to tell

the tale, he's a policeman and gets involved in the hunt for the origin of the eggs. Eventually they are traced to a space station to Mars, one of the astronauts brought them back without the other one knowing anything and now after facing his death in living in South America growing the things to send all around the world. So off they go - the policeman, Lady scientist and the second astronaut - who by the way is played by good old IAN MACKELLOCH, off to sunny South America. They are only there for a few hours though and an egg is left in the Lady scientist's bathroom, but she manages to escape unscathed and pays a visit to the coffee maker who's name was on the boxes in the ship. They're given the guided tour but not for long..... The acting is the usual standard you expect with dodgy dubbing, but the production values are very high including a superb soundtrack by GODLIE and some great slow motion gore, some of the chest explosions are too obviously just bags stuck on the actors full of guts, but who cares, a chest explosion is a chest explosion and there's loads to it! Classic Spanky!

THE FILM: ******
THE GOOD: *******

Title: DEVIL HUNTER.

Director: JESUS FRANCO.

A bedding bimbo slutlet named Lorna is kidnapped by a gang who carry her off to a "supposedly" deserted island. Unfortunately, the island is also inhabited by some typically uncaring natives who worship an ugly cannibal demon (A tall black guy with big-eyes).

Machine-man Al Oliver is hired to deliver the ransom money and bring the girl back safely, preferably with the money as well. Meanwhile, the bug-eyed demon is busily picking off the kidnappers one by one and seduces Lorna as his next victim. Sure Al arrives just in the nick of time to kick the demon ass and save the girl. Happy ending.

This really is one of Franco's worse movies and with most of his films it's pretty sleazy and we have a little gore (some awful munching and an off-screen dismemberment) but why it was banned I'll never know. The setting interesting, music, script are all terrible and the dialogue is hilarious.



A-Z OF HORROR

Title: DON'T ANSWER THE PHONE.

Director: ROBERT HARMS.

As soon as this starts you know your about to see some classic trash with the most cheerless murderer you'll ever see, he laughs at everything but especially his victims. What we have here is basically your stalk and slash formula with a weird nut going around town killing and raping (in that order) young women who live on their own. He's a muscle bound ex-Vietnam vet* with a strange sense of humor and a Nutley laugh. It's almost as stupid as the guys voice in "New York Ripper", almost! I mean how can you take him seriously you keep looking for Dick Dastardly! Anyway this guy is posing as a photographer looking for a model, flattered by this the girls he picks up go get* willingly but soon regret it. The nut also finds his victims through a psychologist who has a radio show as a kind of agony aunt, he phones her himself too, and at one point kills a prostitute over the air, pretty nasty stuff huh? He's a nut and that's for sure, but the cops are on his tail and closing in. Meanwhile though we're treated to some comedy in the form of a brothel bust by the cops that would look better in a "Police

THE FILM: ***

THE CODE: *

Title: DON'T GO INTO THE WOODS ALONE.

Director: JIM DEYAN.

Stereotype horror film number 2! Yep it's the teenagers in the woods again this time though there's no hanging around waiting for the gore to show up and being disappointed. You'll just be disappointed by the acting and Bloody Bloody awful! I think someone got a Tamio keyboard for Christmass? Anyway we get a very quick title sequence and straight away we're into the red sticky stuff, with an arm being chopped off and a climber being choked and thrown off the cliff. Turns out lots of people are out in the woods alone....don't they ever watch films? And guess what...they're being killed off one by one....booooooaaaaaa!!! One gang who aren't on their own, but you wish they were - a bunch of teenagers that deserve killing if anyone ever did!! They're led by a real pain in the arse who thinks he knows everything. Hell this is hard work filling more than a few lines with the story as there isn't enough to even make a N.O. Lewis film and that's saying something! So right we have three people to the woods, try and keep up!! and they're being

lakotomy* film and even funnier a monologue by the killer to his dead father, he's a terrible actor and the script doesn't help in the whole though the acting isn't that bad.... mostly. By the way through all this the head cop is falling in love with the agony aunt, but there had to be some love triangle, I guess! I don't know why though!

The production values are pretty good with some not stell acting from most of the cast. A score that sounds alot like the score for "COMBAT" is in place and some truly nasty ideas, ones of them gory though I'm afraid to say! Infact God only knows why it ever appeared on the banned list my guess is it's the feeling of it and the violence against women bit. One thing that did puzzle me though, is during the brothel raid a guy and a whore are trying desperately to get rid of some sex when they hear the cops have arrived, during this they start sniffing it from the desk-top at which point a black border comes up at the bottom of the screen to cover something...but what? Bloody Gossamer! Not bad if you're desperate for some classics, but I can think of better ways of getting rid of desperation!

killed....the guy who's killing them has obviously seen this all act, maybe he was at the audition, if there was one? I don't know! Anyway this guy is mad about something and so goes around bumping off losers to get rid of his aesthetics, who can blame him? The only horror in this film is that they might catch him before he kills off a few hundred more! Now can you be scared by someone who's only doing what we'd all like to do? The only truly original bit is some of the murders - one guy's hung from a tree in his sleeping-bag and swung around while being stabbed through the sides. This is the real show stopper!

The gore is not badly done and comes thick and fast, but I can't help thinking this is in the wrong section, it should be in the HORROR MAH! HORROR hit! Basically this is one of the biggest pieces of shit you're ever likely to see, saved only by the intense gore content....at least it's got something going for it though, I suppose that's one thing isn't it? Well isn't it???

THE FILM: *

THE CODE: ****

**RUN - if you must
HIDE - if you can
SCREAM
but...**

**DON'T
ANSWER
THE PHONE!**

**....He'll Know You're
Alone!**

JAMES WESTMORELAND AND ROD SFRISHI SCENES BY ROBERT HARMS

**DON'T GO IN
THE WOODS**

BY JIM DEYAN
STORY BY ROBERT HARMS
MUSIC BY ROBERT HARMS
PRODUCTION DESIGN BY ROBERT HARMS

A-Z OF HORROR

Title: DEAD AND BURIED
Director: GARY A. NORMAN.

Now this is more like it! From one of the worst of the so-called "mashies" to one of the classiest. As with CONTAMINATION this too has been recently rereleased apparently missing only one key scene - that of the giant springer in the eye, as not so bad really, but try and find the THIRTY EIGHT original if you can! I guess this had the biggest budget of all the banned titles and it certainly shows along with the fact that SAM O'BRIEN wrote the screen-play and STEPHEN KING did the PI which adds to a real classy film, and that's what it is, don't mess it ain't nasty though, it's just straight. In the first few minutes a photographer is burnt alive by the towns folk, but why? and why was his body put in a car to make it look like an accident?

The photographer is on the beach taking shots of the driftwood one minute, a girl turns up and starts posing for him and next he knows her beaten up, tied to a post and set fire to. Turns out though he's not quite dead when they find him but that doesn't last long as soon gets a needle through the eyeball to finish the job. Meanwhile a tramp is the next to meet his end in the town, clubbed to death with a whale harpoon by the towns folk again. The towns sheriff is not in on it though

THE FILM: ****
THE DVD: **

Title: DEATH TRAP.
Director: TERRY COOPER.

Here we have a very under-rated film by a past master. I bet the people who started this film in the past are wishing he would make films like this now, instead of crap like SPONTANEOUS COMMUNISM! Mr HOOPER has gone up and down like a yo-yo over the years but this was definately one of his superb movies. DEATH TRAP is a very sleazy little number with a low, gritty feel to it that works very well in context. The bare of our story is a real life-life of the lowest kind, lesser than a snakes balls.

We begin our weird little ball in a good old whore house. One of the customers is having trouble with his girl, she can't do what he wants, he's a demanding old bugger! Is Robert Englund, yep he's the customer! and he kicks up a stink, so much that the poor whore gets kicked out by the owner and has to take refuge in the local hotel.

The hotel is run by an old cod who keeps a crocodile in his back yard pond. When he sees the girl he recognises her from the brothel and figures he is lucky, but she's got other ideas and fights back only to find herself crocodiled after being forced to death by the cod. We're into the gore already!

THE FILM: ***
THE DVD: ***

and is busy trying to find the murderer but who's dead? The photographer was works in the gas station, well it looks like his anyway! A family of tourists just passing through soon join the victims of the town, seems like no-one is safe unless you're a tourist! Even then it doesn't mean you'll live forever, as it turns out most of the towns inhabitants have died at one time or another and brought back to life by the old witchcraft and desecrated by the same eccentric who dresses up bizarre as you can't tell they've been mutilated. Before we find this out though we're treated to some nice bladderwork when a doctor gets inflated with oil up the nose and a hand crushing brick trick.

You'll spot a few familiar faces in and the towns folk, including a certain MR ROBERT ENGLUND who isn't as ~~ugly~~...well either that! As you'd expect the PI are very ash done and the story very affective complete with a nice twist at the end. There's also some quite nasty scenes and a few very moody moments in the fog. I'm glad to see it being rereleased even though it has been trimmed a bit and would make a welcome addition to any gore fan collection even in full-through form.



The writers of Alien bring a new terror to Earth.

DEAD & BURIED

A new dimension in horror!

Next visitors to the hotel are some tourists who arrive in search of the town and to use the bathhouse, even though their dog is crocodile food too as they decide to stay as the kid is too scared to go on. Before long Daddy sets out to kill the croc but the hotel owner won't let him and guess what? The crocodile gets to eat like a King again! So off the day is daddy flower, main course is the dead whores father who comes back for her and for dessert we have Robert Englund and custard. All this time though the Mrs of the tourist family is left tied to a bed in one of the rooms, gagged but still noisy enough to annoy our radiant mat.

DEATH TRAP is obviously made on a shoe string but doesn't suffer from that, infact it's a better film than Hooper made with millions of ~~bucks~~! You smaller the budget the more imagination used. The score is pretty affective, comprising mostly basso and bells. The gore is surprisingly well done and quite plentiful including some nice eye-balls in there. The crocodile is a bit rubber looking but adequate, basically a fun romp through slasher-town!



RARE VHS RELEASE, USUALLY ON VCD!

AN O ON OBSCURITIES

BEATRICE CENCI

Continuing our look into the dark and dingy past of some of the better known members of the horror genre, we join a certain Mr LUCIO FULCI once again with a look at his historic BEATRICE CENCI which had a limited release in this country a long time ago. History by the way not because it marked any vital point in film making history but because it's set in history, it's a medieval romp, set roughly the same time as MARK OF THE DEVIL I'd say! But not as much a classic.

When it came out in this country it was mocked out an ASKED VISIBLE label and probably had all of £15 spent on it. They didn't even bother translating the titles, the headings are still in Italian and the dubbing is awful. Anyway release it they did, and who's complaining, the more Fulci the better I say!

We open our history books at the planned execution of the Cenzi family - Beatrice, her step mother Lucrezia and the brother Jacko are to lose their lives and the younger brother Bartolomeo has to watch them go to prison for a year before he spends the rest of his life as a galley slave. All that for not paying their poll tax! Only killing their real crime was killing their father.

Before their execution we are treated to our first blood, a guy is thrown into a amphitheatre with some wild dogs and almost killed by them before being put out of his misery with a dagger. It

turns out we've gone back in history to

see the story behind the execution and we

meet the famous father before his

untimely demise. He's a man hated by

everybody and has fled from his other

home to Rome before his own guards kill

him and returned to what turns out to be

his second family (Beatrice etc....) he

also has children in Rome.

Next on the scene is the Pope who shows up wanting a third of the Cenzi land to build a new house on, this really pleases

the old man of course!

Meanwhile we see the plot that killed the Father, a plot involving Beatrice's lover, a fat guy hired as a killer and the rest of the family about to be executed. We even see the murder, the father is asleep in his bed, the lover and the fat guy come in and drive a steel stake through his eye and neck, pretty bloody top, you can see where the 15 inch wooden splinter came from in PLASMAHESER! Then drag the body into another room and fake a fall through a rotten wooden floor, they make it look an accident,

but they can't feel the torturers who put Beatrice's lover on a rack and a wheel where they brand him with hot forks and generally make his life a misery only to have Beatrice turn around and deny everything he admits to them... Bloody women, you can't trust them! And he still stands up for her even when she's lied against him. Some people are so stupid! I guess love is blind! By the way the fat guy involved in the murder is killed in a river by multiple spearings, so there goes another witness, or more like there goes a wasted torture victim. They find plenty more though, don't you worry, even Beatrice herself ends up having the third degree. She doesn't crack though, she's beaten to it by the rest of her family, bloody chickens! Now they know the truth. Beatrice has one more shock for them though - During a feast of mourning for her two brothers that had died, her father was drunk and came to her room with one thing on his mind and took her with him and there. With this in mind the families lawyer tries to use this as a last minute defense for them, I mean let's face it the guy was a ret of the first order, he deserved to die.

The whole film is done with great attention to detail and looks very realistic. The acting is very good considering the time and budget used. The only criticism I have got though is that the story is very confusing at times and hard to follow. I'm not a

LUCIO FULCI



TOmas REJAL ALBERTO LA ROMA



don't know if this is a true story or not but it certainly rings true and the commentary over the beginning and end tells of the grave of Beatrice in the years that followed being looked after by the Roman people and treated like some kind of saint by them for killing the ogre. By the way in case you were



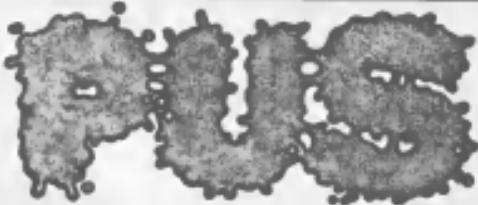
great fan of this kind of film but was very impressed by this. He could never be type-cast in any particular genre that's for sure and it's films like this that make sure of that fact. I

wondering the name Cenzi is pronounced Ganchi.

On the whole not too bad stall, not really a romp though as there's no sense of humour anywhere, well not deliberate anyway!

Next issue we're sticking to Italy's Maestro and looking at another of his lesser known spics - ONE OF TOP OF ANOTHERS, so keep watching those shelves.

PAPER & PEGS



In this, another new section for ZTT I'll be giving a quick plug to the opposition's other Harvey related 'fan sheet'. I'm not going to give you my opinion on any of them as they're good in their own right and anyway what do I know? So what you see here is just a general look at the contents of each issue, address and price.

If you are the editor of any such publication and want a **FREE** plug then send it along and I'll bang it in this spot, all I ask is return to you do the same for **IS THE PLACE** if you run a 'size' section and that you get them to me by the end of February 1981. Don't forget - it's totally **FREE!**

EVERBALL

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VIDEO AND MUSIC REVIEW and other
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much though. From:
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QUEENSLAND, 4000, AUSTRALIA.

XMAS THE TRUE STORY

THREE LINE WRITING TEACHER - IT
FEELS LIKE HOME FULL OF SMOKY HORNS,

I WANT THAT
I WANT THAT

THREE LINE WRITING
I KNOW WHAT
I WANT THAT
I WANT THAT

THIS MORNING THE FIRST TIME MORN
AM READ THREE LINE WRITING...

DE FRUIT DICE MARS BACK TO EARTH TO DO
GHOSTBUSTERS IT'S ALL OVER AGAIN
FOR ME TO TRY AND SURVIVE IN A REAL WORLD
FIGHT FRIGHT ALIENWARE LET ME TELL
YOU THE SECRET OF DADS



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E.N.4.



COMPETITION TIME !!

WIN! ~

I know ITF's not much, but thanks to the generosity of GUILDF and WINDBUS/MECH we have one copy of the book buster TOTAL RECALL to give away to the first 100 persons to answer the following easy questions:

Q WHO WROTE THE SHORT STORY THAT TOTAL RECALL WAS BASED ON, AND WHAT WAS THE ORIGINAL TITLE?

Send in your answers to the usual editorial address, to reach us by the end of February 31 at the latest. The first correct answer I receive will get the goodie!

TOTAL RECALL



WIN! ~

Thanks to MEDUSA this issue has the bones of another give away, we've 3 copies of their new spooky releases; WITCH STORY, and all you've got to do to win it is answer this:

Q GIVE ME FIVE OTHER (NOT INCLUDING WITCH STORY) FILMS WITH THE WORD WITCH IN THE TITLE.

Normal rules apply and entries must be in by the end of FEBRUARY 31. First 3 win!

WITCH STORY



WIN! SHOCKER BOOKS

Along with the 10 copies of SHOCKER I gave away in the last issue of ITF (see below for winners) I also have 10 copies of the paper-back for the first 10 correct answers I receive to this question:

WHO WROTE THE NOVEL VERSION OF "THE THING" ADAPTED FROM THE FILM BY JOHN CARPENTER?

Easy ain't it? If you think so then why not send off a postcard to the usual address (page 2) to reach us by the end of February 1991.



WINNERS

Thanks to the kind generosity of the people at WINDBUS/MECH instead of 5 copies of SHOCKER to give away I've got 10 and the lucky winners, who should have received their mail by now are: ROBIE THE HORNEY, HASTHORPE, CLYDE WILLIAMS, DUNBARTON, P. RAVIS, SWANSEA, PAUL WALKE, NORTHUMBERLAND, S. HOLT, BRISTOL, M. FORD, NELL, DAVE LEWIS, LONDON, M. CRESTON, GLOUCESTER.

CHICAGO JOHN AND THE SERIAL KILLER!

JOHN MCNAUGHTON SPILLS HIS GUTS.....PART ONE.

Hell it seems like a million years ago now that I hopped into JOHN MCNAUGHTON, the Director of the brilliant HENRY: PORTRAIT OF A SERIAL KILLER and that yet to be released BORN TO KILL, an SHATTERPOINT '90. He had one hell of a long chat and what you see here is just the first half. He was a really nice guy and I think the following will shed a lot of light on the low-budget hit of the last ten years - HENRY!

Q: SO HOW DID YOU START OUT IN THIS FILM LARK?

As I did documentaries and a number of rock videos. I have worked a little in advertising and done commercials and stuff like that. It is very difficult, I was very lucky, I know these guys, I worked for them before they had any intention of doing this and a million years later they come up with the money to make the pictures.

Q: SO WHO'S IDEA WAS IT TO ACTUALLY MAKE HENRY?

As Well I'd been after these guys to make a picture for a year and they didn't want to take the risk, I was living in L.A. at the time by the way. Eventually though they became so successful with the video films that they had the money to finance it. Meanwhile I was doing another project for somebody entirely unrelated and I was in his office one day when out of the blue he said "well why don't we do the horror film we always talked about?" I had no expectations at all.

Q: HE SPRUNG IT ON YOU TABLE AND THREW IT! Yeah, I had just moved from Chicago to L.A. and had been living out there for about 6 months and then had to turn around and move back to Chicago. It's worth it I suppose if you've got something to aim far at the end of it. I prefer to live in Chicago anyway.

Q: SO WHO ORGANIZED HENRY A HORROR FILM THEN?

As Of a sort, yeah I guess. Richard and I were asked to make a horror film and that was about it, I mean the guy gave us the money, he never read the script, never believed us, never showed up on set, except one day...you know when Henry bought some cigarettes at the end, from that big curly haired guy? Well that's Wally, that's the guy who financed the film. He has actually studied acting at college, I thought he was pretty good too. He wanted a horror film because he was in the video distribution business, he thought if we could make a horror film for \$100,000 he could make some money. So the idea to do Henry Lee Lucas came along as a total accident, because after offering me the picture, I was leaving the office and I was walking down the hall when an old friend of mine who was working for him in another department, I had grown up with him, his name was Goss. I said "Goss, guess what Paul Basse just said? Let's do the picture and offered me the money and I don't even what we're going to do yet". He goes



THE MAN HIMSELF

"Now look at this!" Goss is a big collector of strange things and he had this segment from 20/20 news magazine program, like 60 minutes. So he showed us they'd done a segment on Henry Lee Lucas, I thought "My God, that is horrific in the modern world, it's not fantasy and not chairman, this is human beings."

Q: SO WHEN WAS HENRY LEE ANCIENT?

As He wasn't that well publicized, if we start in 1965 I would assume he was captured in 84? He did kill his mother and did serve 7 1/2 years, when he got out there was a period of again 7 1/2 years, according to his early confessions, the day he got out of prison he killed somebody and according to 20/20 he claimed he told the prison authorities that "if you let me out I will kill again".

Q: THEY STILL LET HIM OUT?

As They still let him out, he killed! So he was roaming 7 1/2 years killing, he was a drifter so he was never long in any one place and generally in the States there's usually poor co-operation between the police in different states. So when he killed somebody in one state, he was across the border by the time they were looking for him.



WITH GENEVA BROWN



YOU CAN'T BEAT GILLETTE!



THE HEAVY COUPLE FROM BRITAIN:

Q: SO THEY'VE GOT NO IDEA HOW MANY PEOPLE HE ACTUALLY KILLED?

A: He claimed 350 but now says NONE, he has repented and found Jesus in jail and killed no-one, including his mother, he claims!

Q: IS HE IN PRISON IN THE STATES AT THE MOMENT?

As Tom and Otto were just interviewed on T.V. in the States and someone saved it for me. They were actually a team, Becky was not Otto's sister but his fiancée but for dramatic purposes it made a bigger unit for us to have in the film.

Q: HAVE YOU HAD ANY RESPONSE FROM

PEOPLE INVOLVED IN THE LUCAS CASE?

A: No, I have a strange letter that a friend of mine, the editor of High Times magazine passed on to me. It was from a woman who was somewhat tactless, but she had written a letter to many mag's claiming to have lived with Henry Lee for a 6 month period. I never got in contact with her on this issue to me a year after I made the picture. I'm not a fan of Henry Lee, he just happened to be the person we chose to tell a story, because I thought it was a story that would be very compelling. Steve [the editor] didn't want to buy her story but he gave me the letter just as a curiosity.

Q: DID MICHAEL RODGER RESEARCH HENRY FOR THE PART?

A: He saw the footage we had and read the research we did but Michael's background is poor southern white people (not trash though) he's from Jasper, Alabama.

Q: SO HOW DID YOU GET IN TOUCH WITH HIM?

A: We were casting, I'd never met Michael. He'd gone to drama school in Chicago where the theatre community is extremely lively with more than 200 theatres. We had another actor we were considering but he was a little older and really didn't have the sex appeal, it really wouldn't have worked the interaction between him and Becky

so we would have had to have rewritten the story to make more of a fatherly attraction. Our P.T. guy had directed Michael in a play and he brought him in. I made my mind in about 30 seconds, the first time I saw him I said a prayer... "please God make him be a good actor", see physically he's the guy. Then after he read I waited until he'd left the room and ran to the phone and rang our producer and I think I said something to the effect of "sign him up, he's going to be a movie star!"

Q: HAS HE HAD A DUSTY ACTING CAREER SINCE HENRY WAS FINISHED?

A: He is starring with Tom Cruise in a 40 million dollar picture (*Days of Thunder*). He was in *SEA OF LOVE*, *MURKIN* and *EIGHT MEN OUT*.



INT'L Q.E., THOUGH...HONEST!

Q: SO YOU COULD SAY IT MADE HIM TO HIGGIER THINGS REALLY?

A: DID YOU SEE MISSISSIPPI BURNING?

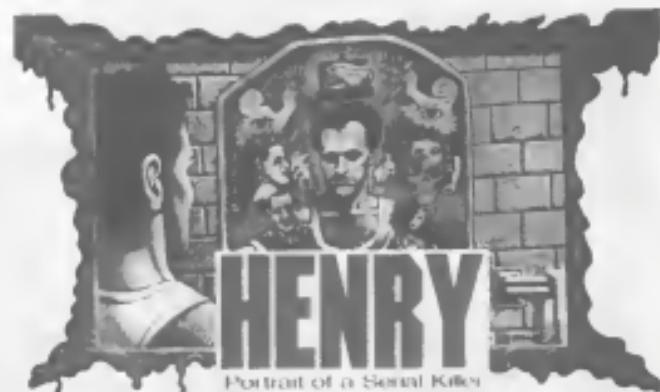
Q: YEAH!

A: Well you know the guy that Gene Hackman plays by the ballot? That's Michael, with about 40 extra pounds on.

Q: HAD HE DONE MUCH BEFORE HENRY?

A: A couple of bit parts and a little stage work. The interesting thing is that Michael is very out-going, always joking. You meet Michael and you like him immediately, he is nothing like the character in Henry, he is the total opposite. He's been married for 12 years to a woman whom we're all very fond of - Marlo, and has a little daughter who is the most beautiful female child I've ever seen in my life.

well that's it for this issue but there's plenty of stuff to come in number 6, including the story behind THE BORNERS, more HENRY goodness and lots more! Don't miss it!



REAL LIFE HORROR

HENRY LEE LUCAS

Henry L. Lucas was born in Blacksburg, Virginia on 16th August 1932. His Mother 'Viola' was a prostitute and his Father an alcoholic. He had a very violent childhood, and was beaten many times by his mother. She beat him with broken batons, pieces of wood and many other objects that were close to hand. Than she had beaten Henry so hard that he was to cry, or she would beat him more. His mother also dressed him in girls clothing and even curled his hair. He was made to go to school like this. A teacher at the school was to take pity on Henry. She cut his hair short and gave him his first pair of long trousers, she even fed him as he was very malnourished. He wanted food at home but had to look for it in dust bins etc.

Henry as a child was made to watch his mother have sex with her clients, something that he never ever forgave her for, because it was to ruin his own life. Henry sustained many head traumas whilst growing up, his mother once hit him on the back of his head with a large piece of timber so hard that it left him semi-conscious for 3 days. Lucas wasn't the only one to be beaten, his father 'Anderson Lucas' was also often attacked by Viola. Anderson was named by Lucas 'NO LEGS' as he lost both his legs in a drunken stupor when he fell under the wheels of a passing freight train. He needs his living selling pencils and making his own 'Massadine'. It was known that he drank most of the brew himself though. He lived a life of hell with Viola, not only did Henry get to see his mother have sex with most of her clients, but Anderson did too. One night though he'd had enough of watching his dear wife making love in his bed, so he crawled out of his cabin and into the snow outside; he caught pneumonia and died.

Henry as a teenager was said to have repaid having sex with his half brother. He was also known to have performed bestiality with animals whose throats had cut. He even caught small animals and skinned them. He was first convicted for breaking and entering at the age of fifteen; for this he was sent to a reformatory school. This was the first of many imprisonments. He spent one year in the reformatory. Unfortunately he didn't have his freedom for long though, a year later he was convicted again, for the same crime. This time however he was given a longer sentence as he was sent to Virginia State Pen for four years. He didn't serve all the time given though as managed to escape with a friend. Later in that year 1956 he was arrested again for transporting stolen property across state lines. He got three years for this, with time thrown in for the escape earlier on in the year. He was finally discharged in September 1959 and sent to Michigan to join his sister, it would be in that state he would kill his mother. He

actually claims to remember very little of the crime, except that he was very drunk, we was his mother. He apparently was arguing with her in the presence of his new wife. His mother tried to ridicule his infatuation of her by saying that he had had sex with his own sister. Henry grew very angry at this and knocked his mother to the ground. When he went to pick her up from the floor he saw that she was bleeding heavily from a knife wound in her chest, he fled the scene of the crime immediately and it was not till four hours later his sister found her, bleeding to death.

Though he began to study in the prison library. He studied other inmates crimes and techniques. He studied the police way of investigating and how they used their suspect mistakes to track them down. This gave him great knowledge on how to get away with the perfect murder.

Henry was finally recommended for parole in 1970. He warned prison staff and leading officials that if he were to be released he would go on killing. Even though he stressed this to them he stepped out of prison in 1970 totally unrepentant, apparently



Viola died a day later in hospital. Henry was once again convicted and sentenced to forty years for second degree murder.

Henry spent alot of time with psychiatrists and was diagnosed a psychopath, sadist and sexual deviant. Psychiatrists described him as a schizophasic, one reason given for this was the brutality he suffered from his mother as a child. He like many others like his tried suicide unsuccessfully. He once cut open his stomach with a razor blade. In 1961 he claimed to hear his mother's voice inside his head telling him to do things in committing suicide. His many suicide attempts prompted a transfer to Lona State hospital, where he remained for five years. After these five years he returned to prison where the voices still haunted him. Once back in prison

the same day he was released he found a victim a few miles down the road. It was in 1970 the killing spree began. He went from abducting children to raping young and old women and killing whoever was convenient.

The murder of his common law-wife 'Prisca "Becky" Jewell', the mother of his companion 'Otis Teels' was when he finally got apprehended and convicted again. Becky was only nine years old when she was first introduced to Henry who was then forty; At first he became her father figure, he cared for her by feeding her and clothings her. Lucas even made sure she attended school. These were the nice things, there were disadvantages of course - He began to teach Becky techniques in burglary and breaking and entering and also random murder. This is when they were an

PHOTOGRAPH BY ANDREW VILLENEUVE

longer father and child but partners in crime. In December 1981, Henry was caught and sent to Juvenile detention home in Florida. Henry and Otis then helped Becky escape. They went to California where they all started to settle down to live. Becky and Henry found friends in a religious community. Henry found she liked their religious preaches; going to church on Sunday etc... and decided to go straight and end her life of crime. She told Henry that she wanted to go back to Florida to the Juvenile home. Henry and Becky argued, Henry didn't want her to go back. Becky finally convinced him to take her back. They set out hitching and at last reach Duncan County. As it was a wave night they decided to bed down in an open field. Lucas began to drink heavily and argued again with Becky. Henry's argument was that he wanted to stay in the religious community while he had legitimate work. Henry on the other hand was still

adamant that she wanted to go back to Florida where she could make a clean start. She hated being on the run from the law etc... Henry and Becky's argument became more aggressive and Henry stabbed her straight through the heart; she died instantly. He disposed of the body by cutting her into pieces and putting her legs in a pillowcase and the rest of her in shallow graves. It was to be only nine months after this murder that he could confess to many, many more. Lucas returned to the religious community and his excuse for not having Becky with him was that she had run off with some tramps! Henry then visited Grassy Rich whose real name was 'Kate' who was eighty years old. Henry used to care for her, Grassy Rich and Henry decided to go to church together on the way there they want to buy a couple of six packs. As they headed on to church Henry once again decided to stop off at a remote old pump out oil patch. It is not known why he ended up killing Kate Rich, maybe she naked too many question of the whereabouts of Becky? Henry stabbed Kate Rich to death then cut an upside down cross between the old woman's breasts. Unfortunately for Lucas Grassy Rich was instantly missed by her family in the religious community. They reported her missing to the Hays County Sheriff - William Germany. Henry's name came straight up as a suspect, as he was the last one seen with Grassy Rich. It seemed Lucas at last had been sloppy at covering up his tracks. Sheriff Germany grilled Lucas solidly for nine months. Lucas eventually fled the area and travelled to L.A. The police held Lucas for questioning in L.A. because of heavy blood stains found on his car seats! A year later and still he was walking free as returned to Texas.

In 1983 Henry was arrested by Sheriff Germany on a weapon charge. His being an ex-con meant he was not allowed to have possession of a gun which is exactly what he had! It apparently was a friend that turned him in as the

weapons charge. Within weeks of being arrested he began to confess to murders including Becky Howell, Kate Rich and other homeless victims. Not all his confessions were true however; the police found many to be false when checked out thoroughly. Henry remembered many of his murders in fantastic detail, even as far as the burial locations. The police began spending all unsolved crimes to try to find any similarities with the ones Lucas was coming up with. They actually did pull one unsolved crime from the police files. This was a nameless victim, a Jane Doe, when they showed Lucas her photograph he immediately recognised her as one of his victims. They gathered up more information from him on this particular murder and everything rang true. Lucas was actually sentenced by a San Angelo jury and found guilty of rape and murder of Jane Doe. He was sentenced to die by lethal injection. More information came to light on this particular case, this case is currently under re-examination. The reason being Eric Fosse, Henry's close companion and partner in crime claims that it was he who did this murder.

Lucas has since undergone psychotherapy in which his hallucinations and confessions still haunt him. Lucas has had CAT scans and nuclear Magnetic Resonance tests done. These tests showed many head traumas - traumas from his childhood. Henry and Otis Steele were indicted in Galveston, Texas for the murder of twenty eight women. Later Lucas was transferred from his own private cell at the Texas Jailhouse to deathrow at a federal prison in Huntsville. He has made appearances on amateur television, held interviews for major magazines and even posed for photographs, and last but probably not least a film has been about him - "HENRY - PORTRAIT OF A SERIAL KILLER". As if you didn't know that!!

(JOE KENT)



COMING TO AN I.T.F. NEAR YOU SOON!

CONCLUSION OF THE JOHN McNAUGHTON INTERVIEW, INTERVIEW WITH STEVE AQUILINA FROM VIOLENT SHIT & ZOMBIE 90: EXTREME PESTILENCE CREW ALSO A LOOK AT THE TWO FILMS, JIGSAW MAN RETURNS, A LOOK AT THE MISSING MOMENTS FROM 'DEEP RED' IN THE U.K... PROMISE!, MORE OBSCURITIES TO KEEP AN EYE ON, L.S.D. AND THE HIPPIE HORROR FILM, JESUS FRANCO RETURNS, MORE FICTION, A - Z OF NASTIES KEEPS ROLLING ON AND ON..., LOTS OF GIVE-AWAYS, MORE HOMEMADE HORROR, REAL LIFE HORROR, FICTION, GORE GALLERY, REVIEWS AND NEWS BY THE SCORE AND LOTS AND LOTS MORE....DREADFUL RHYME BUT NUMBER 6 WILL BE GREAT, DON'T MISS IT!

SHORT BUT PERFECTLY FORMED! THEM RAIMI SHORTS.



How many of you out there want to SPLATTERFEST 900? If you did you'll have seen the RAIMI/SPENCE/CAMPBELL shorts - CLEVELAND SHREWS and WITCHES IN THE WOODS, what did ya think? Well recently I was lucky enough to be able to check out some more of the guys early efforts and pretty damn good they are too...considering what they were made and the budget. What I'll do here is give you the run down and probably make you all pig sick with jealousy, but here goes anyway!

TODD, TODD, TODD!
Starring: BRUCE CAMPBELL, SCOTT SPENCE, BRUCE JONES, JOHN CARRADINE, THE RAIMI...
Written + Directed: JOHN RECKER + SCOTT SPENCE.
Produced: BRUCE CAMPBELL, SCOTT SPENCE.
Average running time: 8 MINS.

No it's nothing to do with Pearl Harbour, the Japanese invasion is a Japanese lawn mower that goes mad. The owner of this maniacal machine is a very young looking Scott Spence who is out doing the gardening one day when the fruit-sake flies decide it wants a life of its own and starts its rampage through the lawn, causing havoc where ever cream cakes are to be found.

Scott is the first victim, having the heart run up his back. Then follows a peach garden party where the mower gets on the table and throws off custard pies in every direction catching the guests in all sorts of places. Here Bruce Campbell plays a General type boasting at his war exploits, "they came from that side" SPLAT!!!!, "they came from that side" SPLAT!!!! Yes them pies just keep coming.

This is real slapstick mayhem and a great laugh too, with Scott getting pulled along the spikes of a fence while first and most great shoe chopping gags. Ending in a corny pun as the mower is laid in the grass with the epithet "WEST IN JEROME" and the scene set for TODD II. There's also a jaw rip off bit too, Jerry Barker eat your heart out!



RAM RAIMI FAMILY INSPIRATION.

ATTACK OF THE HELPFUL HAND
Starring: LINDA QUIRINO + SAM RAIMI.
Photographed: BRUCE CAMPBELL + SAM RAIMI.
Produced, Written + Directed: SCOTT SPENCE.
Average running time: 7 MINS

What we have here is a prequel to EVIL DEAD II. With alot of the gags that had us in stitches making an appearance. God knows how long before EVIL DEAD II was made?

Linda Quirino is house wife (?) who is about to do some cooking. She goes to the cupboard and pulls out a box marked "HAMBURGER HELPER HAND". It turns out to be a white glove with two eyes on it and a mouth that talks and helps in the kitchen, that is until it becomes a naughty little hand and starts attacking Linda. Sam Raimi enters as the milquetoast and is stabbed in the back by the hand. You'll recognise the hits when I say she puts the hand under a bucket, the hand gives her the finger and lots of other references to E.D. II. He meets his end though at the flick of a blender switch and we have hand-wash!

Great fun, even if you don't like the film you can entertain yourself looking for the bits used in E.D. II.

CLOWNERS
Starring: CHERYL GUTHRIE, SCOTT SPENCE.
No credits but it's a SAM RAIMI film.
Average running time: 8 MINS.

Tracing the roots, this is the gangs first attempt at the horror genre and was quite alot to films of the time; HALLOWEEN etc.... but with a twist! A woman (Cheryl) returns home to find she's not alone in the house, and the visitor is no bog-mour. We have lots of moody shots used to build the tension up and HALLOWEEN type through the eye hole shots.

Eventually the killer strikes, he grabs her through the door (a la EVIL DEAD) and we see the first Sam Raimi real (not strawberry jam) blood as Cheryl is stabbed in the stomach. Here's the twist though, as he kills her, she kills him and that's the end, with both the attacked and the attacker dead.

There's not alot of humour but is pretty affective as a thriller.

SIX MONTHS TO LIVE

Starring: SAM RAIMI, SCOTT SPENCE, BRUCE CAMPBELL, IVAN RAIMI, TED RAIMI, WRITTEN, Produced + Directed: SAM RAIMI + SCOTT SPENCE.
Average running time: 17 MINS.

A real spin compared to the last, which just means there's more carry onage to come in.

The star is Sam Raimi and he is told the bed news by his doctor, played by Bruce Campbell that he has only six months before he dies of a fatal illness. Also advised by his doctor he is told to live it up in the time he has left and basically - SWING, SPEND, SPEND! One dead man can't pay debts. Strangely by the news Sam decides to take his doctors advice and goes on a spending spree. There follows lots of acidic black humour including one awful pun when Bruce (playing another character) runs over Sam's arm in his car and shouts out the window "Hi, glad I ran across you!" GROWL!! Get the general idea? So can tell they were brought up on the "THESE STUPID" and the "MANE BOYNESS" all the way through all the films, with Stipecker slapstick and Marxist word-play everywhere.

Anyway Sam continues to live up to his doctors advice. His wife leaves him, but after some real wife abuse, some Slap-stick and a scene you may have caught on the INCREASINGLY STRANGE FILM SHOW about Raimi, where he's being hit by his wife and her lover; "that wasn't hard, this is hard etc..." Infact Sam is abused and beaten up by pretty much everybody. He does take it out on a Filibuster though and we see the first blood....well strawberry jam, letting in a Raped Elk. He smashes it to bits with a rolling pin and the jam comes splashing out. By this time Sam is battered and skint, when his doctor comes up with some new news - He's not going to die at all, he got the papers mixed up! It's too late now though, Sam's so skint he decides to end it all and digs a grave and shoots himself aiming to fall in the hole, even dying he fails though and falls the other way.

Sam, Bruce and the rest of the cast live it up like good-ones and are off but what do you expect? Brilliant!



ATTACK OF THE HELPFUL HAND



SCOTTY RAYMI



IT'S MURDER.
Starring: SCOTT SPiegel, SAM RAIMI,
CATHY GUTHRIE, NEIGHBOR SMITH, TED
RAIMI, ROBINE CAMPBELL.
Written + Produced: SAM RAIMI + SCOTT
SPIEGEL.
Directed: SAM RAIMI.
Approx. running time: 1 HR 20 MIN.

Now this is a real spin, the gags very first full length film and it's great! It mixes the humour of the slasher staff with an old Agatha Christie "It's brought you here to Name the killer" type thriller. There's been a murder in a big old house inhabited by Sam Raimi and his family of weirdos, the victim is the father and a detective is called in to find the killer, a bumbling detective played by Scott Spiegel who doesn't seem to have a clue about anything. Sam's character is the best though, he's got a green face and brainiac around in a wheel chair, over acting and being deranged. He also has Ted Raimi (remember him from INTRUDER, the

one with geeky glasses who gets his head-phallo sliced!) in IT'S MURDER he looks about 12 and tries to play the cello, but fails!

Anyway as I say all the family are there and the will will be read in the morning...if the relatives survive that is, or can put up with Sam OTT acting that long?

There's some great scenes too and some really campy gags like Sam showing Scott the photo's of his ex-wife, Scott asked what happened to them all? "The first died of eating poisioned mushrooms, the second also died of mushrooms poisioning and the third". "What about the fourth?" "She died of a fall...she wouldn't eat the poisioned mushrooms!"

Later Sam offers Scott some mushrooms in a hilarious scene involving a cup of coffee filled with all sorts of poison so much that a spoon melts when put in it. By the way the victim is Sam's brother but Sam insinuates he has an identical twin too.

Anyway there's some great gags and an OTT car chase complete with footage from DOUG thrown in for good luck. They also rip off the music from PREDATOR and PINK PANTHER. In the true style of Agatha Christie it's not going to tell you the end but it wasn't the butler. A lost classic!

As said by Scott Spiegel in the last issue there's a problem with getting all this stuff released, a problem with copy-right on the music etc... this is a dying abso too as this really is great and of immense interest to any fans of Mr Raimi and his cohorts, oh well we live in hope, it'd be a great compilation



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(SEE REVIEW ON PAGE 401)



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Santa's North Pole Production
"In-fighting, Northern New England
and the Midwest. The South and West
Ganged up and journey from Earth to Mars.
Santa Claus has been into a mechanical toy!

CARRY ON VAMPING

PART TWO



1970 was the year when Hammer studios decided to embark on their version of 'Carroll's' (the eventual trilogy of films they made are probably the best well known of all the films based on Dr Faust's works).

VAMPIRE LOVERS' cast Ingrid Pitt as Carmilla who turned in an excellent performance as the undead temptress. It is a well made film that had a strong cast, and although it wasn't everything it could have been, it is, in my eyes the best adaptation of the story so far. The storyline and script were written by Peter Cushing, who went on to write the sequels for the next two films in the series. The financing for the vampire lovers came not from England but from America. American international pictures (AIP) supplied \$480,000 with the agreement that Hammer would pick-up any extra expenses over and above that amount. Hammer were so confident about the vampire lovers that a deal with AIP to make a follow up movie was signed just days after filming had started on 'Lovers'. In July of that year just seven months after the start of 'Vampire Lovers', filming started on the new film 'To Love a Vampire' a title that would later be changed to 'LUST FOR A VAMPIRE'. This film saw Carmilla Karmstein taking up residence in a girls finishing school, thus giving her plenty of female victims and the odd male one too, this allowed Hammer to display even stronger sex scenes than in the previous film. The Swedish actress Yutte Stensgaard took the lead role, replacing Ingrid Pitt as Carmilla. Ralph Bates, one of Hammer's new talents also starred in a role that was originally written for Peter Cushing (but had to withdraw at the last minute due to his wife's illness) whilst Bates gives an excellent performance Yutte Stensgaard who at times shows promise, never lives up to the portrayal of Carmilla set by Ingrid Pitt.

Although 'Lust For a Vampire' contains more sex and nudity, it seems far less erotic than its predecessor. Indeed it is considered by many to be one of Hammer's worst films, even so before this second film had been released, Hammer were planning their third film based on the Karmstein's 'TWINS OF EVIL' made in 1971. This film is set in the 1600's well before the original story. It deals with Count Karmstein (played by Julian Thomas) who through black magic, raises from the dead his distant ancestor the vampire Mirocalle (ancestor of Carmilla), she in turn introduces him to a new vampiric lifestyle. Among his intended victims in the village are two identical twins, played by Mary and Madeline Collinson (real twins (identical twins who were at one time Playboy models) one who succumbs to his evil powers and the other who resists. Their uncle (Peter Cushing) is the fanatical and oppressive witch-hunter who fights to rid the village of evil. This film was much more violent in many aspects than any of its predecessors, but although the sex was still there, the lesbian aspect, which featured so



TWINS OF EVIL

"TWINS OF EVIL" — PETER CUSHING

ROBIN PRIOR · GENEVIEVE & BABY COLLISON · RACHEL BLACK
PAULINE SYKES · GARY COOPER · DAVID MCKEEON

DIRECTED BY PETER CUSHING
PRODUCTION DESIGNER: PETER CUSHING
CINEMATOGRAPHY: PETER CUSHING
EDITOR: PETER CUSHING
MUSIC: PETER CUSHING
A UNIVERSAL RELEASE

�astically in the first two films wasn't so much in evidence. Twins of evil is often considered to be the best of Hammer's Karmstein trilogy and in terms of film making and acting it may well be! Hammer did do/have a script for a fourth film based on the story, with a shooting title of 'VAMPIRES VIRENTI', but it seems unlikely anything will come of it! (But you can live in hope!) 1971 saw the making of a film by the Belgian Director Harry Koster also, titled 'LA HOUXE AUX LYNNES', the



British title was 'BANDETTED OF DARKNESS'. Set in the modern times, this film had scenes of Le Jeune's story but took more inspiration from the legend of Countess Bathory. It was well received by the critics, but as the whole was just too macabre and 'airy' for the horror audiences. The next 'classy' adaptation of Carmilla came from Spain in 1972. 'LA NOVIA EN SAN GHENETADA' aka 'THE BLOOD SPATTERED BRIDE' is again set in modern times and stars the stunning Alexandra Daddario as Carmilla. At times the film is slow moving but it is definitely one of the most goryous and explicit versions of the story so far (especially the heart flaying sequence at the end) even though such of the sex and violence was cut from British prints when it did the cinema rounds, it was often billed with soft porn films. Unfortunately when it was released on video in Britain even more scenes were cut, as the remaining film makes very little sense.



2024-2025 学年上学期期末考试

1974 saw the release of *VAMPIRES*, directed by the Spaniard Jose LeFrás and is claimed by many as his best work. It is the story of two bisexual vampires who prey on passing motorists, taking them to their mansion. Here they are seduced before being drained of blood. Again this film was fairly explicit. Whilst all of this was going on in the west, Taika studios in Japan were not content just to make rubber monster movies and had already made a few vampire films. In 1975 they produced a film called *THE HELL OF DRACULA* inspired by Le Faou's story, it was a poor film, which was basically a copy of Hammer's "Lust for a Vampire". In 1976 an off Broadway play was based on Carmilla. It was a pleasing rendition of the story even though the sexual side of the story wasn't emphasised.



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*The revenge
of a young bride
on her
wedding night!*

THE BLOOD SPATTERED BRIDE

Starting
SIMON ANDREWS - MARIBEL MARTIN
ALEXANDRA BASILEIOS - DEAN SUMNER
Written and Directed by VIOLENTE ARMANDO
BESTMUSICOLOR (SILENT FILM)

Finally the most recent attempt is an American made film entitled surprisingly 'Carrollia'. It sports a big name cast and big production values, but sadly misses the mark by a mile. Today with the interest more in splatter/gore movies it seems very unlikely that another good version of the story will be filmed, not for a long while perhaps, as until then if you're interested, Hammer's 'VAMPIRE LOVERS' is probably still the best!

FLY ON BABY TWO THE JOYS OF MORE BLAXPLOITATION

What's happening? blood? Tends up who spotted the mistake last issue? That's right! When I stated that the soundtrack to 'Death Express' could have come straight off of a *Funkadelic* LP, I of course meant an early *Funkadelic* LP. You might also have known that 'Death Express' is also known as 'Devil Express' and 'Gang Wars', and that *Tony Brown* was a 1974 release. Let's keep these letters of complaint to a minimum, right?

DELCENTE
(1974)

Directed by JONATHAN MARTIN,
Starring: RUDY RAY MOORE, other obscure
people.

Generally (and to my opinion mistakenly) considered to be classic of the genre, Delcente is pure grade Z fodder. Rudy Ray Moore plays Delcente, a lard assed, bad acting mother-fucker. Framed by local gangster, Willie Green, Delcente is imprisoned for drug dealing. Two years later, in the light of new evidence Delcente is released by the warden on the condition that he works undercover to bring in Willie Green.

Delcente is picked up from prison by his horde of beautiful girls, and, after a minor skirmish in which he massacres 5 guys who've been following him, Delcente returns to his harem of black belt chicks. Back to his home surroundings Delcente begins his war against Willie Green.

What we have here, then, is a virtually plotless ramble that serves little more than to link together a series of set pieces. Delcente is hassled by two corrupt and very unconvincing cops, he takes part in several badly staged Gang-Ja fights; he hassles a preacher who goes gone mad, of course, he has his revenge on Willie Green, who, unsurprisingly, has just shot away every supporting character in his posse. Rudy Ray Moore was a popular comedian of the time, and he financed 'Delcente' with the profits from his comedy records. Subsequently, the film is primarily a

RECOGNIZE ME OR THE KNOCK



vehicle for his career. Every 10 minutes or so, Delcente rams off a ravaging anagnorisis which has everyone (bar the viewer) in hysterics. He gets it on with lots of chicks, kills large amounts of people and says "Motherfucker" every other word. One big ego trip.

Acting, dialogues, direction and editing are all terrible. The boom



THE BLACK GESTAPO

microphones is visible in several scenes. On top of all this, Rudy Ray Moore is incredibly unconvincing as the "hero" (I use the term loosely); I personally found the character of Delcente difficult to like. Too clichéd to be "as bad, it's good" and too sentimentally funny to be "as bad, it's useful", 'Delcente' is an okay way to spend 90 minutes, providing you've spent the previous 90 minutes drinking copious amounts of alcohol.

BLACK GESTAPO

(1975)
Directed by LEE FROST,
Starring: ROD PERRY, CHARLES P.
GOODELL.

Screenwriter Lee Frost's excursion into the genre is a real treat for exploitation fans. Frost, along with producer Bob Gross, was responsible for the epic 'Love Riot', so you can guess what sort of territory we're in. Like Frost's other works 'Black Gestapo' is a heady mixture of violence and crudity, what in some places is surprisingly affective. The plot centres around General Ahmed and his gangster army, who, with a grant from the city, operate food programs and detox centres for the black ghettos community. Despite the amiss efforts, the white syndicate is saturating the black community with drugs and extorting money. Colonel Sejjah, the violent and unpredictable chief of army staff, suggests the formation of a security forces, and is given the go ahead after a young black man is raped by members of the syndicate. Sejjah sends the security forces into more realistic sets, including a pretty nifty police dismemberment,

The syndicates are now running scared, and Sejjah is sent to grove 'Black Gestapo', take over where the mob left off. When Ahmed hears that this new faction of his army are pushing drugs and running numbers, he plans a slave raid on their HQ. Is a climax that makes you wonder if the producer of "Commodore" ever saw this movie. Ahmed infiltrates the Gestapo stronghold and kills lots of people. In the thrilling climax, Ahmed takes on Sejjah in a fight to the death! Guess who wins?

'Black Gestapo' really is a bit over the top. Black audiences must have been pretty offended by the incredibly blatant similarities between Sejjah security forces and KKK/KKK. This exploitation at its most exploitative but that's what makes this film so great! Acting is unconvincing, but the film is saved by a script that is quite original for such a cliché ridden genre. Some of the violent sequences are quite powerful, and lend the film a gritty (though obviously not realistic) feel. Look out for director Frost as the syndicate bane.

One of my favorite examples of the genre, seek this mother out!

J.D.'s REVENGE

(1976)
Directed by ANTHONY MARKS,
Starring: JOHN TURNER, LOU GOSETT,
JOAN PRINGLE.

"He came back from the dead to possess a man's soul, make love to his woman and get the vengeance he deserved." James Hendrix (not Jimi Hendrix) is your average part time cab driver studying for a degree in law. During a night on the town with his girl friend, the volunteers to be hypnotized as part of a stage act. Under hypnosis, he sees weird images of a once vibrant being slit and a woman being murdered. The ghil-



Glyn Turman-Lou Gossett-Joan Pringle

ball in a disco has a similar effect on him. That night, the dreams of dead men and a man with a bloodied nose in his hand begin to happen.

As time passes, Ike's hallucinations become more intense and realistic. He visits a doctor with a large afro whose advice is to "relax, meditate, maybe smoke some weed." Ike becomes more and more aggressive; he beats his girlfriend rough, and in one great scene, he drives an old lady to a deserted stretch of ground (at 100mph) before throwing her out of the car and going through her purse ("What is wrong with you, Bitch? Get the fuck out of my car!"). As things transpire, Ike begins to realize that his mind and body are being taken over by the spirit of dead mobster J.D. Walker, who has a score to settle and a crime to avenge.

What we have here is an interesting, although lightweight, supernatural thriller rags-to-riches drama. We prizes are given for realizing what's happening before the does, but nonetheless, the plot moves along at a steady pace and holds interest. Acting is up to standard, especially Ike (Elyan Turner) whose schizophrenic performance is well over the top.

Don't come expecting a great deal, and you'll have an enjoyable 90 minutes. The theme song by the way, was apparently written and performed by Prince, no less.

THE MACK
(1973)

Directed by MICHAEL CAVETTE.
Starring: RICHARD PRYOR, MAX KELLY.

Ike Julian plays Goldie, a young disillusioned man just out of prison. With funding from his old boss, Goldie sets himself up as a "player" - a pimp, in other words - with the intention of secreting the society that served him. Goldie rounds up two of the finest women available, and business starts to pick up. Soon, Goldie is picking 2 grinds a week, has nice clothes and a flashy car, and a solid friend and right-hand man in Richard Pryor. Success is not easy, though, as Goldie finds out - two corrupt and racist cops, the local mob boss and competing pimps all stand in his way. To make things worse, Goldie's brother is trying to rid the ghetto of drugs and prostitution. Despite his status as a pimp, Goldie is a fair sort of guy; he doesn't advocate the use of drugs, he treats his women with respect and he doesn't shoot at people unless they shit on him first. He even buys his mother a new house.

Goldie reaches the pinnacle of his career when he is named "Player of the year" at a night club event attended by all the competing pimps. After this, things rapidly begin to go downhill. One of Goldie's women O.D.'s on drugs from the mob, and as Goldie and his men inject the mob boss with battery acid, Goldie's rival pimp's girl defects to Goldie's crew, and when Goldie's mother is beaten to death, he assumes that this rival pimp is responsible. After forcing the poor guy to stab himself, and then sticking dynamite in his mouth and blowing him up, Goldie learns that there is a contract out on him. Avoiding the killers, Goldie learns that the two racist cops killed his mom. Richard Pryor gets killed, Goldie's brother saves his life, and the two cops get what they deserve. Goldie now

THE MACK



IKE JULIAN, RICHARD PRYOR, MAX KELLY

disillusioned with his new lifestyle, leaves town on a bus. "The Mack" is a good example of the pimp and of the genre. These movies took a lot of flesh when they were

released - moral watchdogs claimed that they glorified crime, admittedly, some of them did, but "The Mack" certainly does not. Giving a glorified but accurate idea of what was going on in the early TV's most popular show, "The Mack" makes a great effort to show that comes doesn't pay. Goldie is just as disillusioned at the end of the film as he is at the beginning - his way of screwing the system, ultimately screws him. "The Mack" shows that no matter how hard you try or how much you want to, you can't escape from society and its dog-eat-dog rules.

Enough philosophical - I'm starting to sound like Eric Fream. A good script

and first rate performances make this required viewing. Very highly recommended.

This is just an introduction to the joys of blaxploitation. There are many others out there, so next time you're in the video shop, forget Freddy and go for something with "Mack" in the title.

NEXT ISSUE: LSD and the hippy biker film.

(Nick Newport)

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LLOYD KAUFMAN INTERVIEW - PART 2

What we do now is complete our chat with one of the nicest guys in the business; Mr LLOYD KAUFMAN, recently seen gracing the stage of the WOOD show, many moons after I caught up with him in London.

If you remember the first part of the interview, we were talking about the film *THOMA'S MAN*.....

Q: SO HOW DOES *PENTHOUSE OF AMERICA* FOLLOW ON FROM *THOMA'S MAN*?

As well I am only involved in the writing of that and we produced it with ERIC LOVINS who did another movie for us: *LAW FOR FREEDOM*. It's not a comedy, it still has a political slant though.

Q: IS THE KILL KLAN INVOLVED THOUGH SOMEWHERE, OR IS THE KILL IN THE TITLE?

As No, it's basically corporate America taken, it's the same as *THOMA'S MAN*, except that there's no comedy, it's more serious.

Q: IS IT MORE VIOLENT?

As Maybe, it's just that there's no comedy. It's the power elite trying to take over *THOMA* City in the most bad using it as a base to take over the country. Eric Lovins is an interesting Director, he's directing *CRAZY 'EM HIGH II*.

Q: WHAT'S THE STONY CORN STORY?

As Well it's called *SUPERMAMMAD MELTDOWN* and it concerns the atomic power plant which has been rebuilt by the corporations. They did though they agreed to rebuild the school inside the nuclear power plant, so the students get to work in the plant and get exposed to radiation.

The idea of the plot is to create a race of superhumans which come from monkeys and humans mating, and the idea was that they were doing the jobs that nobody wants to do, like in war or space travel etc... Thus during the film the protagonist realises they too have feelings, and falls in love with one of them.

Q: YOUNG STUFF RECENTLY IS Aired more for the mainstream, is that the intention?

A: No we haven't changed, just the people have!

Q: DO YOU WATCH *THOMA* FILMS YOURSELF, IF YOU WERE DAT AT HOME?

A: No, but I recently went to a big retrospective in Japan and saw a lot of the old films there, others are showing on US T.V. as I watched *STICK IT* on TV the other day, it's a very good film!

Q: SO ARE YOU GOING TO CONTINUE TO MAKE EXTREMELY VIOLENT FILMS, LIKE *TOUCH AVENGER*?

As Well personally I think as here goes as far as we can go with the gore, there isn't much more we can do and I've a little bit bored with the splattering blood. We have a lot of young Directors though who work in the genre. We're going to acquire the rights to a very interesting film called *ROADKILL*, which is the remake you see on the highway dead. I'm the only one at *THOMA* that likes it. We will continue to bring you movies with more in them though, as long as they're popular.

Q: YOU'VE GOT A *EDS* FOLLOWING WITH THE *REVENGE* PARADE, DO YOU FEEL A LOYALTY TO THEM AGAIN?

As There are *THOMA* fans all over the world, not necessarily for the gore though, like in Japan the *THOMA* saying is "ALWAYS SOMETHING CRAZY".

Q: WOULD YOU SAY THAT *THOMA* HAS EVER PEGGED UP ANY BAD MOVIESTON OR DO YOU LIKE THEM ALL?

As I have difficulty in looking at any movie and saying it's bad, anyone who makes a movie has my utmost respect. I mean look at *PAT GUY GOES NUKE*, it's not a great movie but it does have a spirit to it.

Q: WHERE DO YOU GET THE TITLES FROM?

A: We just make 'em up, we all sit around and think them up.

Q: WHERE DID THE NAME *THOMA* COME FROM?

A: It's from the Latin "mammalope" or "calvado", there's also a element called *THOMID*, it's very precious.

Q: YOUR NEIGHBOR HERB AND MONEY MAKER IS TALKING, DID YOU EXPECT IT TO BE AS SUCCESSFUL AS IT IS?

As In a way, it's a more successful now with the toys and cartoon strips. It's a household name over in the States. It's a very uplifting series of films and why not, why isn't a film with sex and violence be uplifting, why must it be depressing, why must it be nasty and evil? I think that's part of the success of *T.A.*



I'M COMING TO GET YA LIONIC

Q: SO DO YOU HAVE PLANS FOR A BOWO RUMBLE THIS AVENGER SHIT?

As Yeah the rest of my life.... I think the reason *Toxic* is gaining audience and *JASON* and *FREDDY* losing, is that *Toxic* keeps changing, so we're getting older he's advancing and going through different stages of life. Also we keep the same Director, the others keep changing every time and the characters stay the same age.

Q: AT LEAST THESE FILMS ARE MORE ORIGINAL AND THEY DO ALONE?

As That's right, with Mr *SCHEE* going to *WASHINGTON* the movie spans with..... did you ever see that *Heidi Allen* film "EVERYTHING YOU WANTED TO KNOW ABOUT SEX, BUT WERE AFRAID TO ASK"? Well it opened with the little spores swimming along, *NO TOXIC*... starts the same way but one of the spores has a snap and breaks the suit out of the others, takes the snap and chores it through their heads and works his way up to the egg. Then you cut and see Toxic and Claire fucking! They try and make her get rid of it. Meanwhile *Toxic* is called down to testify before the environmental division and while he's testifying the one good witness is killed by the others like *JULICE CRAZER* and then *Toxic* has a big fight in the sewage.

Q: IS *EDS* GOING TO BE A *TOUCH AVENGER* JUDGEMENT COMING OUT?

A: At the very end of the movie, Yes there'll be one.

Q: SO THAT'S *T.A.* 5 THEN?

As No, he's always going to be *Toxic*, 20 years from now it'll be him as a 90 year old in his wheel chair. Q: HAVE YOU EVER CONSIDERED STARTING YOUR OWN VIDEO LABEL TO DISSEMINATE THE *THOMA* FILM?

A: We've thought about it, but it's just too tough to do it, I mean we don't know anything about it. It's something we'd like to do but we don't know how to do it. And how do we get them distributed you know?

Q: ANOTHER GLASSED TO COME OUT OF THE *THOMA* STARS IN *RANDI GRANNES*, HOW DID THAT COME ABOUT?

A: The people who made the film wrote to us, about 2/3 years ago that they'd grown up on *THOMA* films and they sent the script in and said we want to make

RANDI GRANNES FILM-POPOV



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a TROMA movie? So we said okay. They wanted to do it in English to make it more accessible worldwide. It looks weird though because they post-shopped it with English accents. But they were very talented people.

Q: ARE THERE ANY FAMOUS TROMA MOVIES YOU WANTED TO MAKE A REMAKE?

A: Yeah we've written one but it isn't very good, we hired some people to write the first draft but it didn't come out very well. But I think you'll see us doing a remake at some point. I just want to China to shoot some locations. I think you'll also see a SHAKEDOWN/TROMA film soon too, doing one of the comedies.

Q: WHOULD YOU BRING IT UP TO DATE?

A: Oh yeah, we'd re-think it. It'd be great to have the team talking in English accents, it'd be really fun.

Q: SO WHAT DOES THE FUTURE HOLD NOW FOR TROMA APART FROM THAT?

A: WELL NOT MUCHMAN, we're finishing up the editing now and it's totally original, it's unlike anything you've ever seen, but there's no gore.....

So the future looks bright for TROMA and if you want to keep posted on their movements then keep buying ITF as we've got a hellion to TROMA! For now though snaff the AROMA OF TROMA once again, but don't breath it in too deep.....you'll regret it!

THANKS LLOYD!



STUCK ON YOU - STEVE'S MAN.

TROMA FILMOGRAPHY.

ADVENTURES OF THE ACTION MASTERS
BATTLE OF LOVES BETWEEN
BIG GUNS, WHAT'S THE FUSS
BLADES
BLOODYKICKIN' JEWISH
BLOOD ROCK
BROAKIN' IN THE USA
THE CAPTION OF DISGUST
CLASH OF NUNS 'EM HIGH
COMBAT DUCK
CRACKED: TWO MONSTERS FROM HELL

CRAZY UNCLE

CURE OF THE CRIMINAL CONFEDERATE
DARK SIDE OF MIDNIGHT
DRADDY DAPHNE'S REVENGE
DEATH TO THE FEEWEE SQUAD
DEMENTED DEATH FARM MASSACRE
DFF BE THIRTYFIVE
DIALING FOR DEMONSTRATE
DOOMSDAY COME TRUE
EAST END BUSTLIN'
ELLIE
EVIL GHOST
FAT GUY GOES NUPTOID
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PERIGLOUS PENAL FREEDOM FIGHTERS II
PERLINE UP
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I WAS A TEENAGE T.V. TERRORIST
ICON AND THE LUMATICS
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THE AROMA OF TROMA - II

EMI GUY GOES NUTZOID!

U.K. Title: FAT GUY GOES NUTZOID.
Director: JOHN GOODMAN.

Okay so it's not a horror, but who can resist a title like that? I just had to take a look. I'm glad I did too, it's as good as the title. TROMA don't always come up with the goods but this old slap stick comedy is a bundle of laughs! It starts at a funeral, the acrobats are basically a bunch of male & a bunch of practical jokers who hold nothing sacred, they even tie the corpse's fingers in a knot. One of them is Roger, a loser of the highest order. A loser who hates work and as he escape it decides to visit his brother who just happens to work in a nail-house, not for long though Roger shows up and soon their both on the street. When they leave in their car though they realize they've got a hitch-hiker - David, aka FAT GUY one of the inmates from the institution who's tagged along for the ride, pretty soon he's going nutzoid though and the whole world better watch out.

Roger and his brother are desperate to get rid of Fat Guy though but whatever do they can't leave him anywhere, I mean the guys massive and as strong as

an ox, where can you leave him? Oh yeah he's got a kinda mohican hair-cut too and stands out like a *canary*. Infact the only place he fits in is at a rock concert where he finds a girl with a mohican and has a good fit to the rock and roll. Fat Guy is now called MOOGA by the way?"Don't ask me!" The rest of the film is basically about Mooga's antics about town, there's shot of good slap-stick, some bad elongation and some moments where you just feel sorry for the big nut, he's got the mentality of a three year old after all! It also tries to put a message across about the way we treat insane people or the Americans anyway, I'm afraid though this doesn't really work in a film like this, one minute it's trying to be a slap stick flick, the next it's putting across a moral message.

On the whole this is great fun and surprisingly well made and acted for an old TROMA film. The music is great too, slide guitar rules and fits quite well believe it or not.

Ok yeah there's no gore by the way, surprise, surprise!!!



U.K. Title: HOW AN' YET.
Director: JAMES RONCO.

What we have here is as far as I can think the worlds first all Black horror film! It stars Radost Bardanca who is in the COLOSSUS SKINNERS spin off DIFFERENT WORLD, BILL Gunn from Spike Lee's DO THE RIGHT THING and is Directed by the same guy who directed SCHOOL DAZE, so an all (almost, ever heard) star cast, does it live up to it though? Well I'm glad to say, Yes! Glad because TROMA set us such stores on what I don't suppose for one minute though my humble opinion is going to make this a hit, took a hell of alot in the States, ever here though, I don't know!!!! The acting is top rate, the story original.....we'll see!!! The story revolves around a young woman who visits various bars and picks up men....nothing wrong there I hear you say! The trouble is when she picks them up most of them are never seen again. Yep they are all being reduced to death, all that is until she gets her claws into a married guy, she lets him "live" or is he alive? or is he undead?

While all this is going on, there's a



kind of subplot where this guy who is training to be a priest is having very Bloody nightmares but they're connected to the murders, he doesn't know that yet though. His ignorance is short lived, soon he's on his way to see his brother in the big apple and these nightmares start to come true in front of his own eyes. His brother gets involved with the weird woman but soon so does junior,

the priesthood gets further from his mind. Big brother starts to notice things about the weirdo though, hell she doesn't reflect in a mirror.....vampire stuff right? Hey pass that garlic bread! What we have here is a very classy and different vampire picture, the production values are very good, the sets moody and the whole feel is of underlying menace. It was apparently made to get a 'R' rating so there's lack of the red wet stuff, shame really see there's some great opportunities, but all we see is the aftermath...baseball! By the way the music is big STUFF too, with artists like PHILIPS JACKSON and ANDREW AND SIMPSON but that's another story.

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DINOCAUR HELL



LITTLEFOOT BLESSED

U.K. Title: NONE AS YET.
Streetside: ERIC LLOYD.

Well what can I say about this? It is supposedly a sequel of sorts to THOMAS' *MM*, but bears very little resemblance to the original, except for one respect - they've both crap! If I've got to choose though, then give me THOMAS' *MM* every time, at least it had a sense of humour. F.O.K., is definitely not played for laughs, that's not to say it's not funny, but I don't think it's supposed to be, not where it is anyway. An army of trained assassins are living in a woods keeping off anyone who discovers their whereabouts. They don't work around either, the first guy they find they tie his arms to a tree and his legs to a car and drive off, ripping his arms off. Meanwhile is a nearby town, there's lots going on including the love interest being set up and some of the worst acting you'll ever likely to see, not helped by the lines they come up with for them - "ain't got time to bleed" from PREDATOR is pure Shakespeare when put next to this!

Our 'hero' is John, he's the bad sheep of the town, sent to prison by the local bally-hoo Sheriff who killed his brother

juices get spilling every now and then... doesn't ask for? She lives in what used to be TOWNEVILLE but is now fields and rivers and trees.... doesn't sound like a bad arse stall to me! There is also bands of defrauded gnomes like creatures and lizard-men that fight each other to the death and end up as food for the winners. As you can tell the whole thing sounds like a bad acid trip, not nearly as entertaining though, remember RACQUEL WELCH IN ONE MILLION YEARS B.C.? Well this is just as bad and it doesn't even have the two reasons everyone went to see Mel's *Reboot*'s film all these years ago. R.B. played here by LINDA CONNELL certainly doesn't live up to the poster in that respect. Her acting and the number of lines she has is very similar to Mel's though (oh yeah I mentioned the P.I., well they're pretty good, that said though they're nothing to write home about, Mr N. has done a lot better in his time and you've seen them all before, there's no ground-breaking stuff here.... except the TORNAGANES which is ground-breakingly awful! A good laugh if nothing else, and yeah nothing else!



POWERS OF AMERICA

FORTRESS OF
AMERIKKA

while he was in the pokey, now he's back though and he wants revenge for his brother's death, the sheriff is his target and John is the sheriff's target, he has his traced in the hope he can get put back in prison. Since the Sheriff is the least of John's worries though, POWERS OF AMERICA are out and about and still killing everything that gets in their way, or even sees them out buying a packet of fags "take no prisoners!" They shoot and bang, bang - another victim bites the dust. It seems everybody is "the enemy"! Basically POWERS OF AMERICA hasn't got shit going for it, there is a lot of T & A, lots of large chested bitches with the acting ability of a house-brick taking their top off at every opportunity, I'm not complaining don't get me wrong, that's the only high point of the film, no pun meant! There's not much gore to speak of, that's not to say it's dry there is some quite nice bite like the one pulling at the beginning and a sadistic throat slitting - about 50 aliases. By the time it gets released here though you'll see none of it, that's for sure!



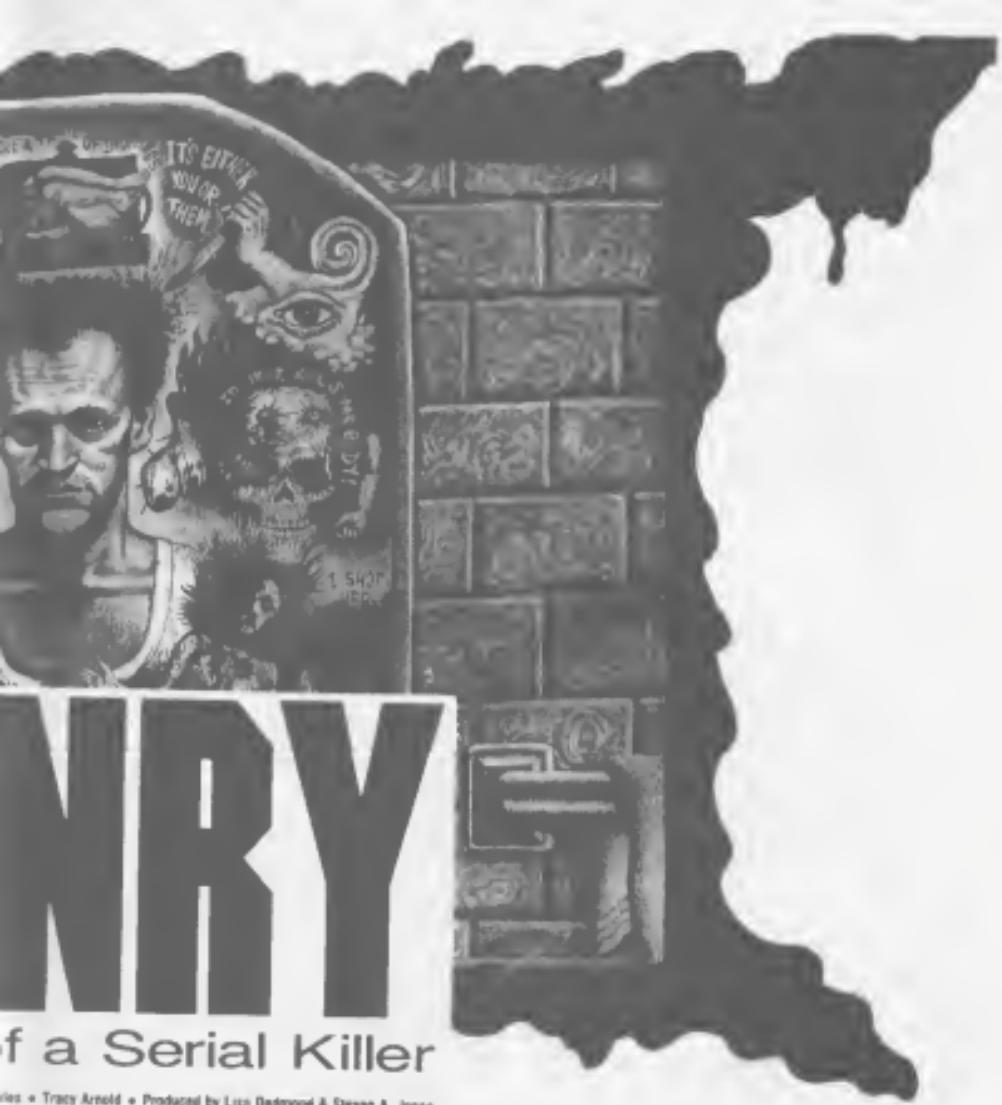
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Portrait of a

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Technical Supervisor Lee Olszewski • Director of Photo
Make Up Artist Berndt Rantschaff • Special Effects Ma
Musical Director Robert McNaughton • Writ
Directed by John McNaughton • A Mar

"Henry is brilliant."

Midnight F
The Musicbox
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Starts Anri



HENRY

Portrait of a Serial Killer

Credit: Tracy Arnold • Produced by Lisa Bedmond & Steven A. Jones
Director of Photography: Charlie Lieberman • Art Director: Rick Paul
Visual Effects: Make Up: Jeffrey Lyle Segal • Edited by Elviro Magagnini
Cinematographer • Written by Richard Fire & John McNaughton
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" —Buzz Kilman, WLUP

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HENRY

Portrait of a Serial Killer

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Editorial Supervisor: Tom Savini • Director of Photography: Dennis G. Jernigan • Cinematographer: Tom Savini
Music: Tom Savini • Special Effects: Tom Savini • Sound: Tom Savini • Art Direction: Tom Savini
Production Design: Tom Savini • Casting: Tom Savini • Production Office: Tom Savini
Drama • Color • Rated R • Running Time: 100 minutes • © 1986 by Robert Redford Foundation

"Henry is brilliant." — Buzz Kilman, WLUP

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IN THE BEST POSSIBLE TASTE

A LOOK AT OBSCURE "CLASSICS" OF EXPLOITATION CINEMA
BY JOHN P. DREW

SCREAMS (BACH DON'T SLEEP AT NIGHT),
Directed by CARLOS ALBERO.
Starring: PAUL NASCHY, RICHARD PALMER,
SILVIA SOLER and OLIVERIE MATEU.

In this 1973 Eurocine French/Spanish co-production Naschy stars as gangster Jack Burnett. After a jewellery heist Burnett and his gang are involved in a shoot-out with the police and he gets shot in the head. His gang blackmail a weak doctor into saving Burnett's life. The only thing they can do to save him though is to transplant his brain with that of another criminal. Burnett's gang decide the perfect donor would be a rival gang leader named 'The Sadist'.

With the brain transplant completed Burnett begins to take on the psychotic characteristics of the Sadist and commits a few wives.

Meanwhile, the Sadist's gang are after revenge and we have lots of bloodless shoot-outs, with all his gang dead Burnett is killed in a final shoot-out with the police.

"SCREAMS" is released on the cheapo, decidedly seamy 'HORROR THRILLS' video label which has also been responsible for releasing totally incomprehensible versions of 'VIRGIN AMONG THE LIVING DEAD' and 'THE INVISIBLE DEAD' as well. Any nudity and violence that may have been once present has been sloppily chopped. This version is for Paul Naschy completists only. Pretty awful!

MARION RIDES FROM THE DARK.
Directed by: CARLOS ALBERO.
Starring: PAUL NASCHY, VICKI WYATT and
GENA LIKENS.

To fully describe this film would take pages, so I'll try my best to be brief. Set in fifteenth century France an evil knight and his sisters, Marie, are accused for witchcraft. The knight's head is severed and buried separately from his body. Centuries later, Hugo - a descendant of the knight's executioner - attends a seance with three friends; Maurice, Paula and Sylvia. During the seance they are visited by the spirit of the knight and afterwards they decide to uncover his tomb. They unearth a chest containing the knight's head, but it is stolen and spent by some hanglings. In no time at all nearly everyone seems to become possessed and there are murders galore. Soon, both the knight and Marie are fully reanimated and they result the passing of seven full moons when they will regain all of their power. In a bloody finale most of the cast are killed off and the knight's final demise has to be seen to be believed! This is, without a doubt, one of Naschy's wildest films packed solid with nudity, extreme gore, zombies, funky organ music, sex through negligence and a talking head that predicts 'THE REINVENTOR' by fourteen years! Naschy has a duo role as the knight and Hugo. Amazing!

PAUL NASCHY



RESCUE RIDER...

THE HANGING WOMAN, (RETURN OF THE ZOMBIES/REVERED THE LIVING DEAD)

Directed by JOHN ALEX NEGRON.
Starring: LEANDRI CHAKOROV, GERALD
SCHUYL, STANLEY COOPER and PAUL NASCHY.

Mysterious circumstances surround the death of a Count and his daughter. There are numerous sightings of the recent dead roaming the local graveyard and villagers are afraid to go out after nightfall. Soon we are introduced to a horde of bizarre characters including Chakor, the randy would-be hero, the psychopathic Countess who practices black magic, the mad doctor who is conducting experiments on reviving the dead, a psychopathic butler and last, but not least, Igor the acrophobic gravedigger who collects women's underwear! More murders occur and Chakor has a number of run-ins with the undead but the police fail to believe his stories and he becomes the main murder suspect. We finally discover that the doctor is behind the hideous crimes and that he has been using his zombie hordes to destroy anyone who may threaten his work. He loses control of the zombies who turn against their master and kill him before being burnt to ashes by Chakor.

Naschy only has a supporting role, but nonetheless, is great as the perverted

LOS RATAS
NO DURMIEN
DE NOCHE

PAUL NASCHY, RICHARD PALMER
CARLOS CTERO - Oliver Market, Silvia Soler
Vicent Ferrer, Antonio Martínez, Juan Antonio, Vicente
DANIEL J. WHITE, JOAN FORTUNY

MAIS... BACH DON'T SLEEP AT NIGHT



SECRET, HOW THEY HANGING!



Igor. Fans of Hammer-type gothic chillers spiced up with bad dialogue, nudity and a sprinkling of gore will like this film. I did. Again, the sets are very impressive.

THE DEVIL'S POSSESSED.
 Directed by ERIC ALLSOPP
 Starring: JESSIE FRANCO, ROBERT SERGE,
 GREGORY HEDDLETON and VIVIAN MOLINA.

France, seventeenth century; evil Baron, Gilles de Lencore, is determined to become the next King of France at any cost. Assisted by his sadistic henchmen, Billie and minxvee, Georgette, he turns to black magic in order to gain the power he needs to overthrow the King. Local peasants are massacred and maidens sacrificed in the Baron's mad experiments.

A noble captain called Gaston returns from the wars and is horrified at the goings-on that have occurred during his absence. Gaston becomes leader of a gang of peasant rebels who aim to defeat the Baron and his men. The rebels attack the Baron's castle and in a stirring swordfight Gaston is wounded by the Baron but, before the Baron can administer the killing blow he is struck by the hell of arrows. Ranting madly about his 'immortality' he is finally killed by an arrow shot through the neck.

Lots of swashbuckling swordplay and a medley of torture helps this film move along at a nice pace. Neesky is in fine form as the Baron de Lencore and we have some nice sets as well. Not everybody's 'cup of tea' but I'm sure Neesky fans will like it. Enjoyable helma.



JESSIE FRANCO, the great return with avengance!
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 Thanks to all my mates for their continual support (what's this a
 contact mag? find out inside...ED)



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DUSTY MONKEY



SLAYBELL BLUES (FICTION)

The blonde sat tied to the chair, slumped forward in her bonds. She had once had a blonde-haired prettiness, now she was irretrievably ruined. She wore only a black satin and lace teddy and her pale, slender body was slick with sweat. Drift had gathered in a pool beneath her chair and rivulets of it had dried on her legs.

The man responsible for her torment and degradation stood a few feet in front of her. He was dressed in the red suit, fur-lined hood and black boots of a traditional Santa Claus. There was however, nothing remotely jolly about him. Above the bushy, stick-on eyebrows behind his eyes were cold and leering, as though he who had been pushed into the costume. They regarded his victim without blinking. In the corner of the dark, smoky smelling basement he had broken into lay a large discarded neck. Within lay the tools of his trade, waiting to be on the list of next children visiting to Santa. Nearer was a roaring furnace, its door hanging open spilling out a fierce orange heat from the flames. Thrust into the furnace was a poker. He went over and carefully pulled the poker out. Its tip was glowing nearly white-hot. Then he went over to the girl and lifted up her head by the hair.

She was still unconscious, having mercifully finally passed out a few moments earlier. Her face was covered with hideous fifth-degree burns. In some cases the skin had split open almost to the bone exposing the muscle. The left side of her face sagged down where the cranial nerves had been severed. Tears mingled with mascara had stained the adhesive gag that had stifled her screams of agony. He pulled roughly at the tape and it came away easily. A disgusted grunt he threw it into a corner.

Forcing her head roughly back, he brought the glowing tip of the poker closer to her staring, unseeing eyes....

"Daddy-see!!!" Shrie Adams called up the stairs. "Have you done your homework assignment yet?"

Upstairs in his room fourteen-year-old Daniel Adams lay back on his bed. Notably crumpled in full bloom on his personal slant. His mother's voice, however, penetrated even them. Carefully he unhooked one earphone.

"I'm just doing it now, Mom," he yelled back. When no further response came from downstairs he replaced his headphones and continued to gaze at the small portable TV by his bed. One of the cable stations was showing "Friday 13th - part 10: Jason in Disneyworld." The masked jagged-face had just offed Doofy!

Shrie patted her elaborate coiffed hair in the hallways mirror. Her hair was so heavily lacquered that whenever she raised her eyebrows it seemed to shift about on her head as waves. Her reflection peered anxiously back at her; a small town Missisippi Taylor gone to seed from too many gins and failed diets.

There was a shuffling on the front porch outside and the doorknob chimed loudly, startling her. She went to the door, cowering under her breath. Who in hell was that?

Standing outside, his cheeks snarled

in a scowl, was young Thomas Kinsella, Danny's best friend. He regarded her solemnly. "Hi, Mrs Adams," he said, deftly removing his baseball cap. "May I come in? I've come to help Danny with his Maths assignment."

Danny squirmed at ease. Thomas was such a nice boy, so polite. She stood back and waved him in.

"Of course, Thomas, come right in. Danny's in his room."

"Thanks a lot." Thomas took the stairs three at a time, slapping his cap back on his head as he went. He burst in through the door on the right marked "DANNY'S ROOM. STRIKINGLY NO FURNITURE."

"Hi, Dickiebreath!"

Without removing his gaze from the t.v., Danny flipped him the bird. The ritual greeting over, both boys settled down to their "assignment". Thomas perched at the end of the bed. From the folds of his black flight jacket he produced a video cassette which he passed to his friend. Danny sat bolt upright on the bed. He flipped off his headphones and grabbed the cassette.

"Holy shit!" he breathed. "You got it?" The jacket read "Kill or Be Killed - US Special Forces Training Video."

Thomas having delivered the goods sat back with a wry look.

"I said I would, didn't I?"

Danny turned the box over in his hands.

"Were you watching it yet?" he asked.

"Uh-oh. I thought we could watch it together right after your folks go out. They're still going out, aren't they?"

Danny nodded.

"Yeah, it's George's firm's annual dinner and dance. The old geek wouldn't miss the chance to give a few speeches if there was a blizzard outside and he had to see a snow plough to get there."

Thomas could not see the note of bitterness that had crept into his friend's voice, idly, he rubbed lines on the reveler's with his fingernails. "Your stepdad's not so bad though, is he?" he said casually. "I mean, he lets you go pretty much what you want, doesn't he?"

Danny sighed. "Yeah, he doesn't really bother me," he admitted. "He tries to be nice and to get us to like him. But there's definitely something weird... creepy about him somehow. And - he's just my different to my dad." They left that particular discussion where it was. Teenage boys trade bugaboos and baseball cards and masturbating fantasies, but rarely emotions. Danny's father had died when he was twelve, a huge, stocky veteran, second Airborne Division, the "Screaming Eagles". When his only son had been born there had never been a single evening when he hadn't cradled him to sleep or read to him or, as he grew older, played baseball and catch. When a cardiac vascular accident had taken his life, he left an emptiness that would never be filled.

When his mother married this bespectacled accountant George Adams less than eighteen months later, Danny was not impressed.

"Did you hear there was another murder last night?" asked Thomas, moving swiftly to a more comfortable subject. "Yeah, Mom was on the phone earlier to Mr Dandridge. Over in New Preston, right?"

"That's right. Anna Jorgensen, twenty-

three years old, secretary down at Wilson Pharmaceuticals. My old man was there, saw it all."

Thomas's father, Patrick Kinsella was a deputy constable at New Preston.

"He shit." Danny reached into his jeans, brought out a squashed packet of gum. He offered a piece to Thomas. "And he tell you anything?"

"Not me, no, said it was too gory. But I heard him telling Mom. Apparently her face was all covered in burns and both her eyeballs had been burnt out with a poker. The sick fuck had pushed it right into her brain."

Danny pulled a face. "Gross-out!! Do you think it's the same guy that did the others?"

"Has to be. Earlier a neighbour across the road, some old lady, had seen a guy in a Santa suit going up to the house as she was calling to her cat."

"And she didn't do anything?" Danny was incredulous.



"No. Apparently Anna Jorgensen had lots of male visitors. The old woman thought it was just one of Anna's boyfriends fooling around. Later on the real boyfriend showed up and found her. He's still in shock."

Danny swung his legs off the bed and crossed to his bedroom window. He looked outside. A smooth powdering of snow covered the fields and neighbouring farms. A chill wind blew mournfully around the old weatherboard house.

"I don't know, buddy. Better watch your squirts. You know what happened to the first guy he killed."

Danny aimed a sick punch at his bed. Picking up the video he made for the door.

"Come on," he said over his shoulder. "Let's go downstairs and watch this as soon as Mom and George go. Then we'll be ready for Psycho-Santa if he comes calling!"

Later that evening, both boys stretched out on the living room rug. They had the house to themselves.

Danny's younger sister, seven year old May, was staying overnight with a friend at a slumber party. Theta had left out a deep dish pan and pepperoni pizza and they had demolished this together with french corn and a skillet of hamburgers. Danny reached across and pulled the video from the recorder. He replaced it carefully in its jacket.

"Pushing-Al!" he said. "I can't wait to try some of that out, can you?"

"We can't. Your Mom?"

"She's out!" Danny sprang to his feet and aimed a kick at his friend, pivoting on his hip as he did. His foot made contact with Tommy's backside.

Danny sprang back, adopting a martial arts stance. He waved his arms about menacingly.

"May-Yah!!!! I'm Psycho-Dants, comin' to get ya!"

Danny danced backward and forward, pushing the air.

"I'm ready for ya, wicok!" he whooped.

"Meet Dan Addams, F.O.B. - Fist of Fury!"

Danny put his arms down and splattered with laughter.

"You mean F.O.B. don't you? Full of Shit!"

"I mean it, man!" puffed Danny still jabbing the air. "If that sonofabitch comes down the chimney, I'm gonna shag his ass!"

At that moment the doorbell rang. Both boys froze where they stood. They stared bug-eyed at one another.

"Who could that be?" Whispered Tommy.

"I don't know," replied Danny, swallowing hard. "I'm not expecting anyone."

Feardfully they tip-toed into the hallway, their former bravado leaking out of them like air from an old balloon. A huge amorphous black shadow shamed through the frosted glass of the front door, blotting out the light from the overcast carriage lamp on the porch. It snarled about uncertainly.

"Who's there?" called Danny, his voice tremulous and several octaves higher than he could have wished.

"The grim reaper," intoned The Shape in a voice that froze the blood.

"Prepare to meet your Karma, good buddy!"

"Oh Jesus, Thank God!" breathed Danny. He ran towards the door and began sliding the bolts. Thomas stared at him in horror and disbelief.

"What are you doing?" he croaked.

"It's us," replied Danny, pulling open the door. "It's only Uncle Stan." In a flurry of excitement and sparkling cold air, Uncle Stan "The Man" Bachowski lumbered in, younger brother and successor of Dan's father, now owner of a sporting goods store in Sea Milford. He carried a flat rectangular cardboard box which he placed on the floor as he gave each boy a hug. Danny caught the sour smell of booze on his breath. It was always Miller time for Uncle Stan.

"Sorry if I scared you kids," he said to Danny. "Your Mom asked me to come over, what with the murders and all that. I could have been here an hour ago but I had to sort out a delivery and I figured it was a little early for Santa to be out slitting' and didn't just yet. Tommy," he turned to the other boy "tell your dad I get in those shells he ate after, will ya?"

"Sure thing, Mr. Bachowski."

Uncle Stan shook the snow off his check jacket like a great lumbering grizzly and walked into the living room.

"Danny, maybe you'd like to bring that box in here for me?" he said casually, settling into an armchair. Danny picked up the cardboard box. It was heavier than he expected. He carried it into the living room followed by Tommy and placed it on the coffee table.

"Might as well open it, too," said Uncle Stan with a wink. Danny began to pull at the staples holding the box together. His eagerness and curiosity made him clumsy but eventually he pulled the top away. Nestling inside the box, tightly packed with wood shavings was a handsome black crossbow. Danny stared at it in wonder. He hardly dared touch it.

would thrash a fit. George would probably faint at the sight of it. Stan eased his bulk back into the chair.

"Now, how about getting your old uncle a beer if there's any in the house? And maybe rustle me up a sandwich while you're at it."

"You bet," Danny carried the crossbow out of the room into the hallway as Thomas looked on nervously. He had better hide it somewhere. He looked around. The telephone seat had a frilled valance all around it. He could push it out of sight under there.

The crossbow slid under the seat with ease and was completely hidden from



"Early Christmas present for you, boy," said Uncle Stan, reaching forward and lifting the weapon carefully from the packaging. He cradled it in his arms like a baby.

"Yes sir, a Blackhawk Superba all the way from Utah. 150 pound draw, three-glass box, full safe trigger and accurate up to one hundred yards." Setting the box onto his shoulder he squinted down the sights.

"Thought that same Spring you and me could go on a hunting trip, maybe jack a few deer. You see Tom?"

Danny gulped. Watching bloodshed and violence on movies was one thing but the thought of killing animals in real life really gave him the squirts. The crossbow was pretty neat all the same. Hard to be the envy of all his friends.

"Thanks, Uncle Stan, it's terrific," he said, giving his uncle a hug. Stan handed him the weapon. "Share you go, all yours boy. Beat kept it hidden from your mother, though. At least until I've had a chance to talk her round."

Danny sighed. Undoubtedly his mother

eight. Danny sat in on into his kitchen. He hoped Uncle Stan wouldn't get too drunk and go on and on about De Gang and Pee Wee or whatever it was called all night long like he sometimes did. Still, he felt a lot safer with an adult in the house, even if he did have the crossbow on his side.

* * * * *

Five days before Christmas in an old farmhouse not four miles from the Addams place, the killer placed his latest victim on a long wooden table in the kitchen. Neatly a small tabby cat ate delicately from a plastic bowl on the draining board. The stranger had opened a can of tuna for his domestic earlier. From time to time he leered up and regarded the scene before him with unfathomable green eyes and if he had any thoughts on the subject he wisely did not express them.

The man on the table was a farmer named Elmer Bradley, aged forty-eight and widower. He was an obese, callow man who enjoyed a few beers one and again and

STORY BY MARINA SHAW.

ILLUSTRATIONS BY ALBRIAN.

watching wrestling on the TV. Now he was stretched out naked on the table, his white body, doglike and unashamed looking. He was cut cold from a blow to the back of the head. In this respect, he was fortunate. The killer, sweating profusely in the uncomfortable wretched red suit took out a knife from his tonic packed. It had a slightly curved blade with the cutting edge running along the inside curve, a swiveling knife. Swinging over Eddie's prostate body, the killer proceeded to flay his alive. Skillfully he separated the layers of skin on his chest exposing the fatty tissues underneath. He worked on for over two hours until Eddie's body lay raw and bloody and glistening with lymph. During this time Eddie gagged occasionally only for a very brief time. Trembling, his nerve-endings in shock, he called out his wife's name and died.

* * * * *

Christmas Eve, a few minutes before midnight, Danny Adams came home from a Game 'n' Rose concert in New Haven, having been dropped off at his house by Pat Kinsella who had collected both boys from the venue. He came in as quietly as he could so as not to wake his family and aids for the kitchen. Without bothering to turn on the overhead light, he went to the refrigerator and took out a carton of milk, which he poured into a glass he found draining by the sink. Feeling thirsty, he downed the milk in one and stood for a moment debating whether to make himself a sandwich or just snatch some cookies to take upstairs. As he stood he heard the study door open at the end of the hallway and someone start to make their way very furtively along the passage. Startled, he pressed himself back behind the refrigerator. George and his mother were never up this late and his sister, he knew, would have been asleep for hours. From his position he could easily see the hallway and stairs through the arched doorway leading from the kitchen. As he watched, he saw to his horror an all-too-well-known figure come into view and begin to ascend the stairs. It was dressed in a traditional Santa Claus uniform complete with luminescent white beard and it carried a sack slung over its shoulder. Having taken care of poor old dinner Bradley the other day, the sadistic Kinsella machine that passed as a beloved childhood favourite had come calling on his own family!

Danny stood very still, his heart pounding, a cold freezing sensation travelling all the way down his spine. What could he do? Unless he acted and acted fast, not only his family but in all probability himself, were dead meat. Mean see the bastard must be nearly at his sister Amy's door.

Looking round wildly, his eyes suddenly lit up as he realized but propped up in a corner of the kitchen by the back door. If he could just get behind the killer, one good crack would do it. With any luck the rest of the family would wake up and help him trounce the fucker up until the county police arrived.

Summoning up all his reserves of courage he grabbed the bat and crept out into the hallway. The killer was concealed down by Amy's door, peering in through the keyhole. Silently, Danny crept up the stairs wielding the bat. At the last moment the monster seemed to sense him and began

to turn. With a blood-curdling cry half formed from his terror Danny brought the bat crashing down with all his strength on the madman's head. With a terrible groan the man collapsed in a heap on the landing in front of him. Danny dropped the bat and stood breathing hard over his prostrate form. Bending down he pulled and tugged at the beard until it came away in his hand revealing the rabbit-like features of his stepfather!

As he did so, his mother appeared at her bedroom door wrapped in a cyclone-flannel dressing gown, her hair wound around hairpins almost as big as saucers.

"Danny! What have you done to your father?" she shrieked.

Danny glared up at her. He stabbed an accusing finger towards George. "He's not my father, he's my step-father! He's also the Santa Claus killer! Look at him! He was just about to get at Amy but I knowed him out!"

Mrs Adams put her hands on her hips in exasperation.

"There's no such thing." He dressed up like that to give Amy a surprise. He's got her presents in that sack. The suit came from Sears & Roebuck," she added rather laconically.

Danny stared at her in disbelief.

"Are you kidding me? There's a homicidal maniac who's been running around slitting up half of Connecticut for the past six weeks and George decides to dress up like him to give Amy a "mister" surprise?" Mrs Adams had not looked so put out since Uncle Stan had asked her if George's parents had been blood relatives.

"He didn't think Amy would know about that. We haven't let her read about it or anything. Oh, my poor George!"

She bent down besides her injured husband and cradled his head in her lap. George responded with a groan. Danny shook the head helplessly. This was exactly the kind of aggravation he didn't need right now. It really set the scene for a jolly family Christmas!

"What's that coat?" said Mrs Adams suddenly.

Danny strained his ears. He could make out the sound of someone whistling and it seemed to be coming directly above them on the roof. He could even make out the tune, a tuneful, mournful rendition of "Rudolph the Red-Nosed Reindeer." There was also the sound of heavy footfalls.

"Someone's on the skyhigh" bleeped Mrs Adams.

"Honey?"

Amy's bleated blonde head appeared at her door. She rubbed her eyes sleepily.

"Amy, get back inside and lock your door - Now!"

Mrs Adams cried. Seeing the stark terror on her mother's face, Amy did not need asking twice. As Mrs Adams and Danny watched in horror a shadow loomed above them through the frosted glass frame. It seemed to laugh suddenly and with a terrifically loud crash and a shower of glass shards a figure smashed through the skylight. It landed easily, crooked down on its heels and then stood slowly, shaking splinters of glass from the red woolen tunic. The Santa costume was filthy, streaked with blackening dried blood and faeces. It emitted a charnel house stench.

Moving with horrifying speed the killer lunged forward and grabbed Danny by the throat. Danny felt himself lifted clear from the floor, feet kicking and came face to face with the madman. The

eyes were glazed and bloodshot but they undoubtedly belonged to his beloved wife, Stan Fawcett, his father's younger brother. Uncle Stan, who was going to take him on a hunting trip in the spring, who had sat up all night with his Labrador bitch when she gave birth to her first litter. Uncle Stan, a sedative, psychopathic killer.

With an enraged roar aman like human, Stan threw Danny away from him, down the stairs. Danny fell heavily on his back and slid painfully and inexorably to the bottom. He lay in the hallway, momentarily winded. He struggled helplessly as his uncle grabbed hold of him and dragged her across the landing by her hair which had pulled free of her curtain and ran in tendrils around her face. She screamed loudly and raising blows on her attacker, her arms flailing wildly.

Danny desperately tried to rise and found he couldn't. His right shoulder was on fire, he thought he must have dislocated it as he'd don't once before at football practice but whatever it was, it hurt like hell. He thought of what the crazy bastard would do to his mother and then Amy and himself and finally poor old George. He couldn't let it happen. But helpless as he was, what could he do?

His thoughts spiralling round and round in his head he remembered the last time Uncle Stan came to the house....and then he thought of the crossbow. It still lay hidden under the telephone seat. Pushing back with his feet he slid backwards along the floor until he was able to reach over and pull the crossbow out from under the seat. Holding the stock in his left hand he drew up his corresponding foot and placed it in his teeth, he pulled hard on the bow string until he felt the weapon cock. Bringing the bow close to the right side he took a bolt from the quiver and fitted it into the groove with his right hand, winching at the pain from his injured shoulder.

He glanced up. The madman had forced his mother to her knees and had pulled her head back by her hair so that her throat was exposed. In his other hand he held a long bladed knife.

There was no time to lose. Trembling from the effort, Danny braced the bow against his shoulder, took careful aim and fired.

The bolt flew upwards and it caught his uncle, who stood racing Danny full on, straight in the throat. It penetrated the trachea and oesophagus, passed through the intervertebral cavity, severing the spinal cord, and exited through the back of the neck to lodge in the wall behind him. The knife dropping from his nerveless fingers, Stan being there impaled for a few seconds before the weight of his body pulled him and the bolt from the wall. He fell forward, tumbling over the banisters and landed with a smash in the hallway. Blood spouted from his throat in scurvy jets and spread through his matted white beard. His eyes stared sightlessly upwards.

Upstairs George's anchor was sobbing and groping her way to the phone in the bedroom. The wistor could be heard weeping with tears in her nose. Danny lay back with a sigh and closed his eyes. It's Christmas Day, he thought.

"No, fucking No!" he said weakly.

THE END.

HOME MADE HORROR!

DEADHEAD & THYSELF

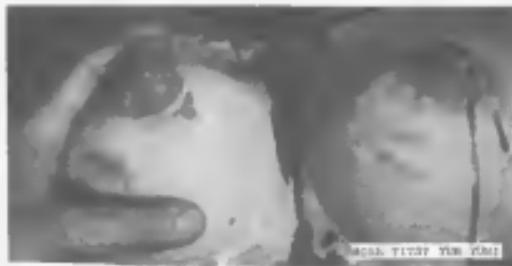
DEADHEAD

Directed: JEFFREY RAVELLO.

From the guy who gave us "DEATH LEAVES NO FOOTPRINTS IN THE RAIS", what we have here is one of his earlier films. It seems pre-sound cameras are, as the soundtracks come on a separate audio cassette, that you've got to play simultaneously to the video.

The film starts with a guy with a meat-hook in his face, then we have lots of snow covered mountain shots and a bit more out of focus gore, more outside bits etc... Meanwhile the soundtrack kicks out all sorts of old supply crasy love songs, mostly from LP's with as many scratches that you can only just make out. The songs from the crackle back on the TV and we've got more out of focus shots, but now we can see it's a head. The cut-dec footage is still there but it's changed to Spring and flowers are opening. It seems the head is getting more decayed as we go along and some someone's set fire to it, or is that the rotting playing bricks with my eyes?

If I remember rightly, DEATH LEAVES... didn't make a lot of sense to me. Well



DEAD TILLY TIME!

this makes that look like a FLAT SCHOOLS game in comparison. Either DEADHEAD is totally arty Party hellholes and is going way over my head (which is likely) or it's just bollocks! I think I'll reserve my judgement until I see his latest opus, apparently in production now "SATANIC VIOLENCE AND GARLIC" apparently a vampire flick in the true

guitar sense, mixed with a whale "n' slash by the end of 1987. As for DEADHEAD, I'm not sure, you can tell it predated D.O.M.P.L.T.B. as it's alot more basic. Anyway Justine asks if anyone can help in any way with any fthings there too give him a bell: 081/7788827.

THYSELF

Directed: ANDY MORRIS.

I really don't know he has to take this, from the guy who brought us CHIMERA come THYSELF. Apparently made in a day, it's basically an experiment in editing cost about £20 too, there're only two people in it and one of them (or should I say two of them...read on) is the Director - ANDY MORRIS, the other is his fiance.

The lead character is Avon (Andy), he smokes, drinks and does everything you'd expect. Everything that is until he comes home to find an uninvited guest in his living room, a guest that Avon recognises....it's Avon, the new improved Avon; he doesn't smoke or drink and is generally a boring bastard! Old Avon can't believe his eyes, who can blame him? Turn out the New Avon is here to replace the old gutted soul and there's only room for one Avon so one has to go.

An old "TWILIGHT ZONE" episode seems to ring a bell somewhere here, I'm sure an old black & white we've seen the start of this story? anyway turns out the old Avon meets his demise as you would imagine and after some real cheezy special effects, looks like he's got old toilet paper on his face at one point! I think it's supposed to be the skin falling off old Avon face out as and with a pretty duff gummy, without water!



2 ANDY MORRIS'S WIFE

As I said what we have here is low budget, 5 minute exercise in editing. Most of it is pretty ingressive too. With two versions of the same person you have to have lots of shots of one talking to himself, a back shot of some-one who's obviously a double while in front is the real Avon. It must've taken a day to shoot as said and about a week to edit, there's no picture drop out either where the edits are like in CHIMERA. Actually I prefer this to CHIMERA even though it's very fair indulgent and pretty pretentious, maybe I'm taking it too seriously though I'm sure Andy will write and tell me off.....hitchy kuh!



GORE GALLERY

In this, another new section to the pages of IN THE FLAMES I'll be devoting a page by two new artists per issue. This is the GORE GALLERY and you're welcome. Now do you fancy seeing your blood splattered sketches on these pages? Well it's simple, just send 'em all along to the usual address and if they hit the spot you'll have a page to yourself and a FREE copy of that issue.

There are a few rules though. GORE - Go for it, the more gruesome the better! SHRIEK & MURDERS - Be careful! Title is okay, an kinky stuff though a naked female getting naked being fucked by an alligator is no-no!

DEADLINE FOR ITF 6 = 31/1/91



The first artist to exhibit in the GORE GALLERY is DAVID COOK. You'll be seeing alot more of him in ITF in the future too, that's for sure!

GORE GALLERY

Second but by no means third! Is an artist with a totally different style: ALIX BONIWELL.



FESTIVAL FEVER



Tom Thorne 11/10/82, 12.00 pm.
The Plaids THE ELECTRIC Cinema,
LONDON.

It's Festival time again and "Shock" is arguably the best of them all. This year went sees a new venue - The Electric, smaller but more comfortable than the Scala and a bill composed of some eagerly awaited titles, as which arrives the cinema is full and actress Jones and Jeavons take the stage to greet the masses and it's on with the show.

First up was Roger Corman's long awaited return to the director's chair and quite honestly it could be his own fault; FRANKENSTEIN UNBOUND is a mess and a complete embarrassment for Corman who proves that his old magic a "cheap n' quick" classic theory just does not work in this day and age. The script is maybe too ambitious for the obvious lack of time and budget, sacrifices that were allocated to the production. The ideas are there but the execution is laughable.

John Hurt plays a potentially harmful professor in the future until he is transported back to nineteenth century England. There he becomes witness to the scientific exploits of von co., Frankenstein (Paul Julia) and thus is forced to juxtapose the doctor's situation with his own in the future, as the doctor prepares to create a man for his monstrous abomination of a creation. Hurt is forced to take immediate action.

The film loses the point towards the end and the final scenes are very tame what is going on when the monster is depicted. I really don't know the sets are lovely and the effects almost non-existent not is mention inserted. However the performances by Hurt, Julia and Bridget Fonda as Mary Shelly are good and the script, after it has given up on the story, continues to be witty. It wasn't necessary to watch but if Corman could have exerted a little bit more effort it would have been a whole lot better.

BLUES STEEL, is a stylish thriller which has Jamie Lee Curtis as a cop who finds herself as the subject of obsession of a gas welding psychopath. Said psychopath enjoys shooting innocent people using blowtorches with Miss Curtis' name engraved on them.

Obviously Curtis isn't too pleased about this and makes it her job to put a stop to the problem.

Although the story is simple, the film is gripping due to Eric Red's sharp script and some atmospheric directing by Kathryn Bigelow. Some of the suspense sequences are worthy of Hitchcock and the final shootout worthy of Sam Peckinpah.

CARNIVAL OF HORROR, allegedly the main influence on Night of the Living Dead and Eraserhead, is indeed a worthy little gem. A girl who surfaces from a river hours after a car crash finds herself in a bizarre world where occasionally other people do not acknowledge her presence and the haunting figure of "the man" constantly appears. Finally she realises that she is actually dead and joins the dancing ghosts at the carnival. Due to the pictures having dated badly it left the characters and dialogue quite campy (the cause of much amusement among the "shock" audience), but there are many moments in the film which are truly sinister and chilling and the final scene makes the film more worthy of its supposed offspring.

MIRACLE MILE is a Venus apocalyptic thriller that follows a young couple who try to escape to a far off land before news of the outbreak of World War 3 hits the streets. Bits of the same stuff throughout as the couple are rarely in the right place at the right time, and this is something they are running off of. Impressive performances from Anthony Edwards and Marc Winklerhagen together with painfully catastrophic directing make this film terrifying for the characters and audience alike. The down beat and is likely to be the reason that the film was unsuccessful at the US box office, let's hope that British audiences aren't quite so brainless. The crowd at the Electric gave Miracle Mile the best reception of all.

Chase Olive takes the stage to tell a few gags and introduce his latest effort NIGHTMARE (See page 36). We all get ample time to meet Basic Argento and get various bits n' bobs signed before we roll into his collaboration with George Romero, TWO EVIL GHOSTS. Although Argento's segment is the better, Romero's updating of the facts in the case of Mr. Valdemar should not be diminished to its gawdless promise. It does seem a little bit like another Creepshow story, but as with Wesley Snipes' Powers preface that he is capable of generating considerable suspense without any bloodshed. His reworking of the classic tale, involving cheating lovers cheating a dying man out of his money, is refreshing, the original book bore of the story remains. Valdemar dies whilst under hypnosis yet his soul cannot leave his body to the grave. The film fails to please only when he gets up and starts walking, bones fly and the story gets too complicated too quickly. A film that begins excellently runs out of steam and falls foul of the over hasty conclusion.

Argento's THE BLACK CAT is more woosy-listed. Harvey Keitel plays a rather perverse photographer who not content with taking pictures of suntanned girls, decides to snap away at the breasts of his sinister girlfriends black cat. This apparently turns his world upside down. His girlfriend tries to leave but

is stopped by a bathed kitchen knife. She is then walked up along with a very noisy cat.

Argento appears comfortable outside the Smalls with this little depravity proving a success. So let's see more from the director we believe in capable of anything.

Next we are treated to an insidious Richard Stanley to introduce his debut HARDWARE which apparently grossed \$3m in it's first weekend in the US - God knows why! Here, the film looks good through excessive use of filters and soft focus, we feel an air of passiveness through the atmosphere created, but beyond that we witness a run of the mill robot movie with a couple of gore scenes to wake us up. I can't see what all the fare is all about.

The next film really split the audience down the middle, Peter Jackson's MEET THE PEEPLES is a hilarious behind the monas look at a "sweat" type variety show. We are subjected to the bitter truth-telling meditation; STD; velvets/seat sex; kebab sniffing; Max Flashback; a baby chicken/elephant; basement party session (featuring hot frenzies); vomiting; nit squeezing; shit eating and a bloody massacre climax. MFP is extremely sick and very funny because of it. Half the audience was falling about in hysterics, the other half had walked out, no sense of humour. I'll be interested to see where Peter Jackson can go from here.

MAYHEM OF 2, It's getting late now, but I managed to stay awake throughout which must say something for this fairly ordinary sequel. The difference between this and the first one is that NC finds a psycho pal and they run around causing trouble until the police admit that they wronged NC. Here NC kills a lot of people and police men and then his buddy, NC then burns to death and at his funeral Tom Atkins says some weird stuff. Of course NC comes back to life at the end.

To round off the festival we have the controversial LINGERIEFACE. You can see the review of this in ITF 4 so I won't bore you. All I can say is: If TOM sequels continue to be made let's keep them nice and sick so that your average American just won't like em.

So we will stagger out into the bright sunlight of Sunday morning. We are glad we can now go to bed, and that it's all over for another year.

(DANE GOODMAN)





The Show: 11.00pm, 13/10/90
The Place: METRO CINEMA, MANCHESTER.
Well looks like the strongest line-up of all the BLACK SUNDAYS to date, so here we go!

PLATINUM

From the guy who brought us *LOST BOYS* comes a truly original idea, an idea that really works too. I expect most of you will have seen this in the cinema as I won't delve too deep into it, if you haven't seen it. The story follows a bunch of medical students who in their spare time kill themselves for a while than come back to life. Sound silly right? Well it ain't, they are simply experimenting with death, they die, see what it's like then get brought back to life by their colleagues to tell of their experiences. Trouble is though they are starting to dream of their past as great past and bringing it out of the death-dreams with them. For instance KEEFER SUTHERLAND is back to his childhood, where he bullied one of the local kids, he brings this out with him and it seems the kid is now haunting him up, worse and worse each time. But has can it be him, he's been dead for years; anyway they've all got their own ghosts to contend with but are they real or imagination?

There's some great suspense here but the ending is pretty predictable, apart from that though it's an impressive and original piece of horror.

MONSIEUR

We found See the *SHOCK 3* review in ITF 1. Straight to wide dress, coming out dead soon with the awful title of *SHAVE MISTERMOURN*, get it? A joke?

TWO FESTIVAL

See the *SHOCK 4* review! Basically another Director at their best, but still great!

ME TIMEPIECE 4

Remember this as SOM OF THE INCREDIBLY STRANGE FILM SHOW? Yep it's than great bumbling vampires, with 40 foot fangs and arms even longer!

instead of blanks and shoots the Indian dead. All hell breaks loose and people are butchered to death and allsorts. Because of this the gang of young Indians who were in the White of it all take to the hills, there then follows a chase across the mountains, with the gang being killed one by one.

Pretty ordinary story really but quite well done despite the first neck action and lack of gore for a horror festival. I was very surprised to see DIAMOND PHILLIPS was nowhere to be seen too, maybe they couldn't afford him?

FESTIVALE

This one's out as video already, so you may well have seen this too? If you have you'll know that it's pretty good stuff. Again not really horror but this time sci-fi with a run of the mill hook of good guy versus bad guy, in this case though you're not sure which is which.

An alien comes down from where-ever? And gets shot to bits by the cops, has taken to the armpit, but refuses to lie down and instead kidnaps a lab worker and tries to convince her that he's a good guy. Meanwhile another alien who's been as earth for years is trying to kill the other one, insisting he's the good guy, trouble is the new space says just the same about himself....doh?

This really is confusing stuff, to say the least, and you find yourself changing your mind over and over again as to who's the bad us or the good. There's plenty of violence too to keep the audience happy and bullet holes by the score. Basic but good fun.

MANIC COFFEE

That one I say....have you seen the first one? Still this is pretty much the same thing, but more violent and SST, so it's a bit better to watch. Yet the big guy is back and he's bad! Despite the fact he has a flag pole shoved through his chest so it doesn't seem to have stopped his style still, he's still a vicious and no help to you if you want to know the title or how to get to 49th street. This time though he's found himself a companion in crime, a replicant/clone who's just as low down nasty and vicious as old H.O.

Also from Del REY CANTRELL makes a brief but impressive return as the triumphant cop, before being offed by HQ and having someone else to clean up the mess.

This is real fun and frenetic, there's a real story as such, but she earned! There's loads of action, some great chases and gun fights by the score! Escapes at its best, a bit too much harping back to the first film though and too much flash back stuff. Damn good though.

PARANORM

See the film review at the back. Let me just say though, that this is the best sci-fi film you'll see this year if not ever, so don't miss it whatever it takes.

On the whole a great festival, if a bit lacking in the red stuff, as all come to see. Keep it up David Mitchell!

NOTE PLEASE: The unconfirmed dates for the next BLACK SUNDAYS are:

16TH FEBRUARY - EXHIBITION FILM HOUSE + 2ND MARCH - METRO, MANCHESTER.
There's no film confirmed yet but for more information phone DATE on 061/7825256 (if you're on the mailing list already information will be sent to you before Date). **HAPPY HUNTING!**

Black Sunday



A NEW BEGINNING

FESTIVAL FEVER

The Time: 11.00pm, 17/11/90
The Place: MIDWAY CINEMA, CAMDEN,
LONDON.

For some more pills, we here we go again, another festival that starts at a stupid time, I'm pissed already!

ENCOUNTERS IN (U.K. PREMIERE)

Good start but is it right on you all liked the original *Irre*? You all hated the (supposed) sequel? This can't be as bad as that...was it?

Well on it can't, but for the first hour I thought maybe it could.

The story follows quite closely the novel - ILMING, but is way too talky for my liking, for the first hour that is anyway. George C. Scott plays the part of the cop to the first (don't know what happened to the other guy?) anyway there's a series of killings in the city, all done in the style of a murderer called the "Demolition killer", trouble is he died years ago....or did he? Things that happened in the original murder weren't told to the public are being repeated over.

Turns out that the body of the priest Dennis Dares, from *Exorcist* was taken over by the mind of the dead Demolition killer and together they're doing the deaths.

There's some really scary moments in this and here you jumping out of your seat more than once. There's not alot of gore to speak of though and a distinct lack of pea-soup and crucifix murturization but the last 30+ minutes sure make up for that!

CARNIVALIA (U.K. PREMIERE)

What we have here is a bit of an unknown quantity. A UK made low budget, short (only 21mins) made by a Brit/Italian crew and very impressive indeed. A very simple story indeed with a "Twilight Zone" feel and shock ending. I can't really tell you the story without spoiling the ending so I'll just say - this was one of the high points of the festival and there's an interview in ITF 7, so watch this space.....GRRR!

INTERROGATOR (INTRO BY S.J. KARRER)

What can I say? Except WHYYYY?

THRILLERS well supposedly, there wasn't enough time, they were meant to be HAMMER ones.

VAMPIRES KIDS

Definitely one of the high points of the festival! Michelle Cage (child of Heart) plays the part of a...well "Puppie", he's seeing a psychiatrist but apart from that and his constant bullying of his staff, or one member of his staff anyway. He is one mean young upwardly mobile punk. That is until one night he gets picked up by a very strange young lady, who goes home with him and whilst they make love bites him on the neck, or is it where he cut himself shaving? Anyway he sees this girl a few more

times and the same thing happens. He is still bullying his secretary in the meantime and one night takes it just too far and rapes and beats her. In defense she carries a gun and shoots him, but he doesn't die (they're blonde, but he doesn't know that) and his mind starts thinking back to the girl he took home, gradually he convinces himself he's a vampire, cos she was one. He even buys some plastic teeth and goes around town bashing it up.

Michelle Cage really carries this straight to video foder with his great over acting and usual manic performance, I reckon they must have wrote this for him! So gone by the way! But who cares?

SPOOKY SPOOKY

Described in the program as a Chinese version of *WILL DEAD?* Well I think that's stretching the truth just a little. Not to say there's anything wrong with this, it just doesn't live up to the hype. You've got all the usual folk-lore stuff like the bouncing vampires, angry zombies and lots of magic beans but the best was yet to come:

FLASH FOR FRANKENSTEIN (NOT JDJ)

If they had the JD print then I could kind of see why they were showing this but they haven't....so why? Great film though all the same as you can forgive 'em, better on a big screen bed!

ENCOUNTERS OF THE SPooky KIND

Now this is more like it, these slanty eyed guys really make a film and this is the best! If you love totally OTT effects and fight scenes then you'll love this....I did.

In the usual Chinese ghost story style they mix traditional with action, stir thoroughly and bake until hard to handle!

A very bizarre story this is, a young girl works in a local cafe and is hassled by one of the village big business tycoons, he wants her body. But she is spoken for, a fat loose end seems to live in a dream world. That's about the story, except there's a ghost of a young girl that enters the scene, looking after her blind mother that doesn't even know her daughter is dead and is a ghost. The story is the tycoons attempt to get Patty's girlfriend using all sorts of magic and jiggery-pokery.

The fight scenes are something else, let me tell you, there's lasers shooting out of everywhere, money zombies, snake men and all sorts of weirdo nonsense. I love this, even though it's hard work reading the subtitles at this time of the night.

THE HORSEYARD

Remember this from the BLACK SUNDAY

review in ITF 4? Where I think it got a pretty good review? Well I must beg to differ, this is a real lamp of soap, the gore is ok but the sequences are dreadful and the story very weak. Straight to video if I ever see it!

CHOCOLATE FEVER

Another offering from the orient, the best part of this one was the subtitle though, they were great! They seem to translate everything to the letter and at great amusement to the U.S. crowd.

Set in present day, a young couple move into a new house, well it's an old house but it's new to them. Everything is fine until the young woman is taken into hospital after a miscarriage (?) and our young house owner is left on his own, with his work friends tempting him to find a woman while his wife is away. He refuses to take their advice until he meets the woman of his dreams in a bar and the affair starts.

Not the best of the Chinese films show but still damn good. Not as much action but some pretty good scenes and real surreal images. As it turns out the mistress is really a ghost, I think? By this time I was nodding off I must admit. I am sure that this was great fun though that's a fact.

DARK SIDE OF THE MOON

So it's not a PINK FLOYD live account, thank God. Happy Happy Hallelujah! What it is is a rip off of *Alien* and the *THING* mixed together with the *EXORCIST* and snakes and stirred.

A space ship is out in the solar system dealing with some nuclear shit (it's set in the future by the way) when it loses all control over the instruments and starts to drift into the moon. Then as the radar they pick up a ship coming towards them. It turns out to be an old space shuttle that had splashed down in the sea many years before but gone missing in the hexagon triangle, and now it's up there and deserted, bar one dead crew member...or is he dead? There's some great suspenseful moments and the acting is great as is the sets. You just can't help comparing to so many other films that are also better. It's just not original but it's not bad either. More video foder.

Basically not a brilliant festival but it was just about saved by the Chinese films and *VAMPIRES KIDS*. See you there in February! Yeeeeo.

REVIEWS

FILM / VIDEO

NIGHTBREED

Directed by OLIVE BARKER.

Starring DAVID CROWDERSON, CRAIG SHEPPARD, DOUG BRADLEY, ANNE BOONE, CHARLES WATKIN.

U.S.A. Distributor: NEW MURKIN.

Just like ROBOCOP II this hasn't received much good press, guess what? Yep I like it! I'm a big fan of both the *MIDNIGHTER* films and *NIGHTBREED* has the same surreal and dark underlying horror as the *MIDNIGHTER* series, admittedly *NIGHTBREED* does seem a bit tacked together and added to at the last minute but it's a very impressive piece of work. Inspite of this, maybe because of this? Mr Barker proved his genius with the *BOOKS OF NOD*, slipped a bit with *WEATHERWORLD* but is back up there with *CARAVAN* and the film adaptation *NIGHTBREED*.

Deone is one hell of a fucked up guy, every night he dreams, sometimes about monsters, other times about the mythical city of Midian - where the monsters live. He is under the psychiatric care of Decker (played by DAVID CROWDERSON) who tailors his dreams to be analysed, unknown to Deone (incredibly played by CRAIG SHEPPARD) though Decker is a mass murderer who uses Deone's dreams as the blueprint for his acts. One day Deone is called into Decker's office and is confronted with a load of photographs of murder victims the same victims and locations as in

his dreams! Decker convinces Deone that he must have killed them and not known it, only to dress him. Deon's believing this leaves and after a short visit to the hospital goes and looks for Midian, believing himself to be a monster worthy of joining the Midianites. He finds the city but is confronted by two of the monsters, one of whom can smell Deone fifty yards away and realises that Deone has been lied to, so instead of attacking Deone to treat him as lunch and take a bite out of his shoulder, Deone manages to escape though before any further damage can be done by the police who are waiting for him outside the city (the city is really a graveyard with miles of underground tunnels).

Deone's body is taken to the autopsy, but he doesn't stay dead long, the bite in his shoulder generates some kind of life force that brings him back to life, now he can join Midian, now he's a real monster! Peace at last! Not for long though, Decker knows where he is and leads the attack, an attack on the monsters, monsters not doing anything say have but persecuted for years. Barker I think is trying to put across a message with parts of *NIGHTBREED* and you certainly do feel sorry for the BREED, they look disgusting but just want a quiet life!

The gore is toned down but there's still alot of the gory and stuff, the



DEON & BOONE

annotation ranges from expert to tacky, more the first than the second though. There's loads of action and some great sets and FX, I really can't understand why this got so much bad press? I guess it had no such coverage during its making that on another what it turned out like it was set for a stinkin' Who cares anyway I liked it, as there!

THE FILM: ***

THE GORE: ***

LUCKER

Directed by JONATHAN VAN HAMPTON.

Starring: DELIA VANDENBERGHE, NECK VAN SUTT, FRANS VAN LEEUWEN, PIERRE BELLETIN.

U.S.A. Distributor: HOME.

Okay so it's been around a while, it still deserves a review, if only because it's as over the top! And over the top it certainly is! Gore for the masses, lots them sat gone and eyeballs!

The LUCKER of the title starts off as a regular hospital patient, in a coma but normal looking never the less, or is he not HIS name is pronounced LUCKER, well in French it is anyway, and he is far from normal, it seems he was faking the coma for as soon as the nurse's back is turned he slips into the nearest bar and shoves a screwdriver into a guy's eye, heave starts his macabre passage through the city.....well that's the story out of the way, as you can tell it doesn't need a degree in English to follow the plot, infact you don't even

have to see it in English - I saw it in French and it made perfect sense! All you need to know is this is one sick film, it won't take you long to realise this either, Lucker leaves the hospital in a car who's owner he kills and parks his dead body before leaving her by the side of the road and heading into town to find more victims, and believe me he finds plenty.

All of this is just foreplay though, the real show stopper is when Lucker finds a girl, but not alive, as he does her to the best, kills her, then sits in her flat for a snack and waits for her to rot - now who's ready.....?Do you guessed it MONOMASTIC eat your guts out!

This truly is the sickest film ever made.....or is it? The thing is it's all done as dead pan, at least HECKO has a sense of humour! Pass me that book!

(A.V.)

THE FILM: **

THE GORE: ****



ROBOCOP II

Director: IRVING KREKLER.

Starring: PETER SELLER, MARGOT ALLEN,
CHARLES DREDGE, TONI COOKSON, DELPHINE
LAURE, CHRISTINE GARCIA.

U.K. Distributor: EMBRY/ODITION

Right how many bad reviews of this have you read? Well now's your chance to read a good one. I loved it! Firstly I must say I'm a big fan of the original and was very apprehensive of this sequel as I've been betrayed so many times in the past by sequels. What we have here though is a great action packed romp with Peter Seller and Margot Allen returning with vengeance.

The story starts with a police strike in Old Detroit. CCP who own the police are holding the city to ransom and refusing to give the cops a pay rise so the only justice on the streets is ROBOCOP as machines don't go on strike. Shops are being looted, houses in ruins and ROBO is all there is, so say all that there's a new designer drug on the market - NMN, it's made in old Detroit by a gang lead by Cain and every criminal in the city is already addicted. ROBOCOP is trying to cope with all this but just succeeds in getting the best up of Cain and his crew, so much that they lure him to a deserted factory and proceed to rip RoboCop apart with chainaws, they then dump the bits outside the local police station.

Meanwhile CCP are trying to come up with a ROBOCOP mark II but without success, every candidate they choose for the new model ends up killing themselves once implanted. As far as the remains of number 1 are concerned CCP in their wisdom decide to make Murphy into a nice friendly RoboCop who slaps wrists instead of shooting arms, this doesn't last long though - Murphy has different ideas and throws himself into an electric box to short out his programming and he's back to his old self, ready to kick Cain's arse!

Murphy goes after Cain and tracks him down, there then follows a huge car chase or should I say hairy chase in which Cain is killed by a motor cycling RoboCop, but that's not the end of Cain by no means, his brain is used to power the new ROBOCOP II project and a bad guy robot is built with Cain's意识. Controlled by Cain's addiction to NMN.

I must say there's not a lot of gore in ROBOCOP II but there's plenty of action and bullet hits by the million, it's real ultraviolence at its best, apparently

ROBOCOP III will leave all this along with a lot of face too! I wouldn't be surprised! But for now give me ROBO II anyday, the acting is great, the FX are real state of the art stuff, loves the new RoboCop, the story is okay, with lots of sub-plots thrown in but no real surprise ending unfortunately! There's

some nice stop motion animation at the end, but this does seem to go on a bit. The RoboCop II is very mean and a worthy opponent to Murphy. Go the whole shebang with loads of action! See it or sweep!

THE FILM: ***

THE CODE: ++



OLD BOB'S BACK!

FLESH EATING MOTHERS

Director: JAMES AVISON MARKIN.

Starring: ROBERT LEE CRAVEN, VALORIE RAVAGE, ROBINELLA HENRY, DEE DOWD, JEFFREY HARRIS, GEORGE FORTYJONES.

U.K. Distributor: NOONE.

The title pretty much tells you what you're in for with this baby....bad acting, bad script, bad everything, hell this could almost be a *THREE FILM* if it was a bit worse than that!

Our semi-hilarious tale of ordinary house wife folk starts in the semi-burbulence of American suburbs. All the local housewives are frustrated and end up jumping into the sack with the resident jogging playboy. Trouble is all this extra-marital activity isn't doing the housewives any good shall, they've all started getting a hunger for human flesh, some of 'em have

even started eating their kids...alright or their husbands, anyone? Funny thing is though the kids that survive and see their various relatives being eaten by their mums they don't even think of telling the police, you figure it?

Meanwhile the police are involved as one of the officers has come home and found his wife eating their kid, this really freaks him out or so the police think, so when he runs away they put out an APB for him saying he's dangerous. There's a sub-plot too with a Coroner who's found a strange disease in one of the stiffs but no-one believes him, no-one except a tall blonde blonde nurse who works in the local V.D. clinic..... God this is bizarre stuff! It doesn't get any sadder either, these mums are still

out for blood and their kids just taste that much better!

I think the budget was about 20 dollars for *FLESH EATING MOTHERS* and I bet they had some change left over! If you just wait gone though, then this is right up your cul-de-sac, there's some nice skin bites and a bit of show down stuff that's okay if a little brief. The plot (that there is of it) owes alot to "CHIPIES", the disease is sexually transmitted and leads to an uncontrollable frenzy. But that's where the similarity ends. Real trash fans'll love it!

THE FILM: *

THE CODE: --

WILD AT HEART

Directed by DAVID LYNCH.

Starring: NICHOLAS CAGE, LAURA DERN,
WILLIAM HURT, CHRISTOPHER GLOVER, CLAIRE
LAZAR, STANLEY RIBOLITI, KARRY DEAN
STANWOOD.

U.K. Distributor: PALACE.

Mr Lynch seems to be everybody's golden boy at the moment, and after seeing WILD AT HEART three times I can see why. I've never seen a big film like the past but since seeing *R.A.H.*, I've witnessed his fast-steeps. I remember catching *BLUE VELVET* when it first hit the video shelves and thinking it was over-rated arty crap! After the impact *R.A.H.* had on me though I went out and rented it again, and yes it blew my mind totally. I can now call myself a *R.L.* fan.... I've always liked *KNIGHTFALL* and *THE ELEPHANT MAN*.... honest!

WILD AT HEART is essentially a road movie, but the trouble with saying that is you're forgetting it's a LYNN road movie so you must be able to put all other road movies to one side of your brain and start again.

The tale follows the love and life of a couple of young lovers on the road. It starts in the opening frames at a big dinner-dance, Sailor (played by NICHOLAS CAGE) and Lula (LAURA DERN) are there with Lula's mother. We join the action on the large marble staircase going into the party, Sailor is going down when he's approached by a man and told that Lula's mother has just paid him to kill him (Sailor), Sailor groans this guy is well.... here the living sort out of him before he can see his knife. He smashes his head on the hand rail, throws him down the stairs, jumps on his ass pounds his skull on the floor 'till his brains are falling out the back. All this in the first minute of the film. Sailor is put in prison for谋杀 and released early for good behaviour. As soon as he gets out he contacts Lula and against her mother's wishes the two of them set off across the country. Meanwhile Lula's mother eats a bit sad after Sailor's guy called Sunrise. Oblivious to all this

Lula and Sailor continue their journey coming across many strange things on the way, including a car crash where a young woman is wandering around maimed and bleeding from the head, she doesn't last very long! Lynch comes to work on a whole different plane to the rest of the world, I mean - we find out that Lula's father was burnt to death and the whole film seems to revolve around fire, every time a match is lit we see it in very close up and the noises are amplified 'till it's deafening, as also see flames licking around the car window of a burnt out wreck.

Back to the story - Lula and Sailor arrive at a small village in the middle of nowhere called TUNA, here they stay at a run down motel and meet up with a character called BOBBY PERU (Played by

WILLIAM HURT), an obnoxious ex-marine with the most disgusting teeth you'll ever see, who tries to seduce Lula in a scene that'll stick with you forever, I guarantee it!

Lynch pulls characters out of peoples nightmares and makes them real. We seem to focus on the ugly things in life and if there isn't any then he adds some. WILD AT HEART is simply the best film (non horror) I've seen for years! You think, well there's no gore then, but there you'd be wrong. When Sailor and Bobby try to rob a grain store there's a scene that'd make Peter Jackson envious! See this in the cinema I bet the sides will be out! A must!

THE FILM: ****

THE GOOD: ***



WILD AND WHISPERS!

DARKMAN

Directed by SAM RAIMI.

Starring: LEE MEESEN, FRANCIS MACHINIST, COLIN PRIEST, LAUREN BRAKE, U.K. Distributor: UNIVISION.

over the last few months this has got more hype than BATMAN in the press, it's about a superhero like BATMAN but there the similarity ends. You see BATMAN got alot of undeserved hype, where as DARK MAN get alot of deserved....infact I think they underachived it if anything! It is quite easily the best film to come out of the genre since EBONY and even then you can't really compare the two as they're different types of films! Mr Raimi has a sure fire hit on his hands and that's a fact with a perfect balance between action and menace that has dollars and pounds written all over it. Get your heart out EBONY your days are numbered, there's a new guy and his name is.....
DARKMAN!!!!

Our hero (played by Lee Meeson) starts the film as a mild mannered scientist working on a new artificial skin for burn patients, the skin though can't be made stable, in daylight it just falls apart at the 99 minute stage,

In darkness it works fine. Anyway Payne is living with his girlfriend - Julie Hastings (Lauren Hollywood) who works as attorney to a bunch of pretty unscrupulous property developers in the city. A man falls into Julie's hands by mistake, a man that a certain gangster Durst (Larry Drake - The retard from *L.A. LOVING*) is desperate to get hold of, as desperate infact that he pays Westlake's lab a visit to try and get it, he does too but not before killing Westlake's lab assistant, torturing Westlake and forcing him to die in his lab that's set to explode. When the lab does explode horribly he's thrown up and out and into the river, where he's rescued and taken to the local burns department. Unaware of his identity the doctors do some experimental surgery on him - disconnecting all his nerves as he has no feeling anywhere and therefore no pain.

After escaping from the hospital and covered from head to foot in bandages Westlake is desperate to get back at his attacker, so enlisting what he can from the gutted lab he sets to work



PAUL SHOT CALLY

again on the artificial skin project but with vengeance on his mind this time. He gets no further though but figures he can use the skin as it is. Using the photo of his attacker he puts this into a computer and creates exact replica masks of the Surant gang, he then proceeds to fuck up each member of the gang by pretending to be them in various situations.

CHARLES is pretty much THE super hero from kind hearted, lowlife nice guy to vengeance crazed monster with a 20 sec fuse. You can see the word SEQUEL written all over it too! There's not a lot of gore there but you don't really see it. Radford's directing skills give you as much to look at that you don't even notice. Lisa Reeves is absolutely fantastic as the love and Larry Drake plays a surprisingly amazing part as the villain, who incidentally uses a cigar cutter to chop the fingers from his victims and then keeps them in a box as souvenirs, nice huh? if you don't see this then you're a doper!

THE FILM: ****

THE GORE: **

BLOOD CULT

Director: CHARLES LEWIS.

Starring: JULIE ANDREWS, CHARLES WILDE, JUDGE MAYER, ROBERT LEE MOORHEAD, JAMES VANER, DAVID BRENT STOTCH, H.K. Blindsights, MORE.

1) "...the first movie made for the home video market..."

2) "A movie as gorefestively realistic it was banned from two old-western campuses?"

3) "In the tradition of horror legends - 'FISHING', 'HALLOWEEN', 'FRIDAY THE 13TH'.....A new experience in terror." Judging by what is said in the three quotes above, anyone would think that this is a classic, not in reality what we actually get to assesses this bone movie, which turns out to be just another of those "BLOOD FEAST" cult stalk 'n' slash rip-offs.

From the pre-credit sequence it is very predictable what is going to happen. A young hapless co-ed who's taking a shower is brutally butchered by a mysterious killer (shades of BLOOD FEAST and HALLOWEEN) in one of the most boring and lengthy stalking sequences I've ever seen on celluloid. After a "HEELS CHAINSAW MASSACRE" style piece of exposition and credits, we are into victim number two territory, where we are witness to an off screen decapitation.

The murders are taking place on the premises of two morally honest on a mid-western university campus and are being investigated by Sheriff Tom Willibole - an Edward Woodward lookalike (played by Charles Wilde, whoever he might be!). The only real clues so far are the two golden amulets found on the dead victims. Willibole is also in the middle of a crisis because it is election time in the town and if he doesn't find the person responsible for the murders pretty soon, he might lose out in the elections.

With the help of his daughter - Tina, a librarian, they find that the amulets date back to an ancient death cult overseen by a group of local officials who would now the body parts from victims to make a new body which would be set

alight as a form of sacrifice. It seems that history is repeating. And if you hadn't guessed already, all his friends, various local doctors, university deansetc. are all part of the cult, what's worse though is that his loving daughter - Tina is kidnapped as the killer - I guessed that from the very beginning.

So, another boring home-movie; another "BLOOD FEAST" rip-off to fit into the same category as "BLOOD FEAST" and "HAROLD GRAS MASSACRE". Infact everything about BLOOD CULT (even the directors have the same surname - ironic huh!) reminds me of the H.G. Lewis classic - the boring police chit chat, the missing links, the amulets found on the dead victims, in a way resemble the easiest book left by such victim in B.F. and the most notable is the precredit sequence where the first victim has a limb hacked off in a bathroom....a bad imitation or what?

As for the video sleeve boasting that it is "...grossly realistic..." and "...banned from two old-western campuses", I found BLOOD CULT to be rather tame; all the murders, except for a very brief shot of a leg hacking, goes to happen off screen, leaving only some very rutbury aftermaths - the beginning severed arm in the bath at the beginning has just got to be seen to be believed. Apart from that there's a lot of boring talk scenes where I kinda great use of 'FAST FORWARD' button.

The director - Lewis went on to make a film called "REVENGE" - another boring tale, also about a death cult. Avoid this at all costs. Eight pass along the blood coffee could possibly

THE FILM: *

THE GORE: **

preview

A NIGHTMARE ISOLATEDLY REALISTIC, IT WAS BANNED FROM TWO MIDWESTERN CAMPUSES!

BLOOD CULT



RAUCH as a blind Vietnamese cat who's pretty damn hot with a sword. I mean this guy can split a flying apple in two without trying. Anyway turns out his old army buddy has got himself mixed up with some heavy duty drug people who kill his wife while RUTHER is with her. Yep you guessed it, the blind guy has to rescue his buddy and save the day. Basically lots of great sword-play and fight scenes, real funny in places too. Escapist fun!

THE KILLER

Director: JOHN WOO
Distributor: VALLEY.

What we have here is one of the most stylish films I've seen for years! It's made in the orient though and they're renowned for their style and techniques. So is no exception. The story follows a hit man, a top hit man, who is hired to kill a rival of one of the big wigs. Well let's do it though he accidentally fires his gun in the face of a girl, staggering at the club where he does the hit. She is blinded by the blast. He is a hitman with a consciousness though and he befriends the blind girl and sets to pay for an operation for her sight, but it ain't that simple, a local cop has his mate. There's some great fight scenes and I lost count of the bullet hits at about 4,000. The dubbing is dreadful and that's the only bad point, otherwise a stylish classic!

IN BRIEF

BLOOD FEST
Director: PHILIPPE BOYER.
Distributor: E.C.B.

A really great bit of horror with RUTHER





RELATED

FILM REVIEWS

BLACK CHRISTMAS.

Director: ROBERT CLARK.

Released in 1974 and pre-dating Halloween by four years, this film sets the stage for the teen-kill stalk and slash films which became as numerous in the late seventies. The plot concerns some girls in a sorority house being harassed by an obnoxious telephone caller. One of the girls goes missing and John Nettie (Samuel L. Jackson) Saxon who plays Lieutenant Fuller is brought in. Fuller and one of the girls' boyfriends are, in fact, hinted at as candidates for the caller. People continue to go missing until the girl is informed by the police that the calls are coming from inside the house!

Then, typical of films of this type, she decides to wander round the house looking for her missing friends, who she finds two of the dead bodies suitably "posed" by the killer, later to become stalks in later films - Halloween, Friday 13th etc., one of which is Margaret Kidder of Sisters and Superman (Lois Lane) fame. The maniac makes an appearance and the girl hides in the basement. Her boyfriend appears (he's a suspect at what's aborting his child and he's far from pleased about this) the police break in to find the girl smothering his body after she has offed him with a poker. She is then sedated and left upstairs whilst Saxon states that he knew it was the boyfriend all along. Predictably, as the credits pass over we see the other corpses strewn around the attic and hear the killer's ravings - no real surprises there!



Almost totally bloodless and devoid of any violence, you may well ask what the attractions is. Well, this film is well directed by Bob Clark (Porky's/Darth Vader) and is suitably suspenseful. Also, there are many deliberate areas of comic relief, such as the housemates with liquor bottles hidden in the books, bullet siftements etc and the trivial dance police sergeant who thinks a very rude word which he has been told is the name of a telephone exchange. Ungraphic as they may be, there are deaths by suffocation, stabbing, throat slitting and being hit by a block and tackle. The most memorable aspect of the film are the killers' telephone calls in which he screams, sings, grunts and

slurps his way into your heart. He certainly gives Joe Spinelli's version a run for his money. Santa Claus also makes a brief appearance in order to say "Ho Ho Ho Shit!" Well worth a look despite being amateurish. (David Shattock)

SILENT NIGHT, BLOODY NIGHT.

Director: THEODORE BERNICK.
Starring: PATRICK DUFFEL, JAMES PATRICK, MARY WOODCOCK, ANTHONY BREWER, JOHN CARRADINE.
Cinematography: T.K. Distributor: INTERVISION.

Now this is a real joy to review. I love this film! What we have here is a really superb classier slasher, moody, mean and nasty thorough and through. Made very much in the same vein as allot of better known slasher but classier by miles. The story starts with the burning alive of a Mr Wilfred Butler, apparently an accident.....or is it? He is...or should I say was, the owner of a large piece of estate which after his death goes to his only living relative - his grandson Jeffrey. He never lives in the house though and eventually decides to sell it to the house leaders for \$50,000. He sends his lawyer to complete the deal, but the lawyer decides to stay in the old house while he's there and doesn't even complete the night, let alone the sale - He's harboured in his bed along with his mistress, and to death in some great blood letting! There's not a great deal of gore in SILENT NIGHT, BLOODY NIGHT but what there is is dead mean and very well done! Oh yeah the Christmas connection - well all this takes place at Christmastime, what could be simpler! Wilfred Butler was killed on December 24th;

Meanwhile back at the big house, the owner - Jeffrey has shown up, the sheriff's there before him though, or was Jeff there before him? It really keeps you wondering can thing you are sure of though in that the Sheriff is the next to meet his end at the hands of the unknown murderer. It turns out all witness are connected to the house and the Butler family and one by one they are called to their death by the unknown killer, all the towns leaders & Clergy is found on Wilfred Butlers grave, the diary of Wilfred himself - it tells of how Wilfred's daughter was raped by someone unknown and became pregnant. She had a baby boy: Jeffrey. The house was then taken over by a doctor and converted into a home for the insane. Jeffrey's mother was among the inmates and Jeffrey told she died during child birth.

Back up at the house the numbers continue, new Jeff turns up to find the scene. Did he or didn't he do it. If not then who? By this time though you are convinced he didn't.....but who? We are treated to a really nice epilo, grainy flash-back at this point that answers alot of questions - We find out that Wilfred was the rapist of his own daughter and therefore Jeffrey's father.

We also see the house as an asylum, an asylum where all the doctors are slaughtered by the lunatics who are released and given tools by Wilfred to spite the doctors who have taken over his house and abused the privilege. This part is very, very effective and looks old but nasty in sepia with lots of scratches.

There's so much class in this it's hard to put it into words. An absolute must for any true horror fan, with lots of shocks and a true feeling of horror rarely found. A great ending with a twist too!

SANTA CLAUS CONQUERS THE MARTIANS.

Directed by: RICHARD WESTER.

This turkey is definately my favourite Christmas Movie! (You could say it's a Christmas Turkey!) Channel 4 showed it as part of their "Horror of Hollywood" season a few years back, but it was also released as video by Channel 5. Made in New York by director Nicholas Webster in 1964 it suffers from painfully bad acting, terrible special effects and a low, low budget, it also boasts the actress Piazzolla even though she's only about eight years old! All combined they make a great movie! So bad, it's great! Full of lines like, "What are these funny things sticking out of your head?", "These are our antennae!", "Are you a TV set?", "It's Christmas and the children of Mars are depressed because they have no Santa Claus or Christmas on their planet." The Martians decide to kidnap Santa from Earth and take him back to Mars for their children. They share Santa's workshop with the aid of their giant robot, but that's no match for Santa who just treats it like a big toy. Eventually by using their trusty pop gun Santa is captured and along with the kids who were caught in the process, is shipped back to Mars. Santa Claus is set to work to his new automated workshop making toys for the children of Mars, much to the dislike of a group of Martians who think their children should be left alone. They try to get rid of old Santa, but of course fail miserably when Santa and the children (Martian and Earth) eat them with the aid of Santa's toys. The Martians see how unhappy and homesick the Earth children are, and decide to let them and Santa go back to Earth, but not before he has appointed the Martian village idiot as the official Santa Claus of Mars! The masses didn't miss out on watching either.

A comic based on the film was printed and even the theme song "Ho Ho Ho Santa Claus" was released as a single (anyone got a copy?). It's definately a film you'll either love or hate, but if you do get a chance to see it, watch out for the polar bear sequences. It's a killer! (See the ad-inset on page 16) (DAVID KENDRICK)

SOUNDTRACK REVIEWS

WILD AT HEART

Musica di DAVID LYNCH, AMERICANO
BADA-LAMBERTI edit.
Label: LONDON RECORDS.

Let me ask you a question - do you like great slide guitar music? Yeah! Well this is what you're looking for... or should I say the Charlie Isaak tracks are anyway, he gives us some great moody ballads that'll have you singing for a week or more. "WICKED GAME" is my particular fave and is apparently coming out as a single, maybe it's out already but hasn't had any radio play, but what else is new!

You know the way David Lynch digs out the underlying things in everything, well that's the way the music works too, in the film you miss most of it and that's the way it should be don't you think, after all the film is the important bit? Then you get the L.P. and up pops some great back-ground music and a few single material tracks too. A great L.P. and a great film, what more can I say but if you can't afford to get the long player as it is quite expensive then get Charlie Isaak's single - WICKED GAME it's brilliant.



Soundtrack

DAVID LYNCH'S **Wild at Heart**

ORIGINAL MOTION PICTURE SOUNDTRACK



DUE OCCHI
DIABOLICI
Colonna sonora
del film di
DARIO ARGENTO • GEORGE ROMERO
prodotto da ACHILLE MANZOTTI

2 EVIL EYES

MUSIC BY PETER GODDIN
Label: INDEPENDENT RECORDS.

Firstly I gotta say, this guy ain't no GODDIN, unfortunately! After saying that though, he hasn't done a bad job it's just that GODDIN I'm sure could have done better! Infact the soundtrack is very much like the film - O.K., just okay, nothing special!

Don't get me wrong though, there's nothing actually bad about it, it's just there, unlike all the GODDIN ones there's no real bangers, nothing you'll be singing that's for sure. The only song that comes close is the opener on the L.P. 'SCREAMING DREAMS' which is not bad at all. The rest of the L.P. is mediocre to extreme, consisting of run of the mill orchestrated stuff that could have come from any big Hollywood blockbuster.

One thing that's always stood out about ARGENTO films is the quality of the soundtrack, you always looked out for the L.P.s cos you knew it would be great! Oh well times change, and here's the proof! Not dreadful but certainly not a touch on sufficient!

We live in hope!

TANGERINE DREAM

The Berlin based TANGERINE DREAM were formed in 1967 by Edgar Froese, the bands line up has changed several times during the last twenty years, always based around Froese. After the group first two albums Froese was joined by Peter Baumann and Chris Franke, this proved to be a strong line-up, which was to last for six years during which time the bands reputation was established. In 1974 when film producer William Friedkin was in search for the opening of 'The Exorcist' he got to hear Tangerine Dream. He managed to meet the band and in 1975 they were to score his film 'Sorcerer'. Friedkin later said if only he had heard them earlier he would have asked them to score 'The Exorcist'.

1977 saw Baumann leave to follow a solo career, the group were then made into a foursome and produced the L.P. 'Cyclone', this was their first L.P. to feature vocals. However a mixed reaction to the L.P. forced Froese to go back to a trio and drop the vocals.

Froese and Franke were joined in 1980 by Johannes Schmoelling, this line-up recorded a large amount of soundtracks. Their first being James Cagney's 'Thiz!' (1981). They were soon in demand, they were first choice for ARGENTO's 'IPHIGENIA' but an American tour stopped them from doing so, as all Argente fans know, it went to Keith Emerson, who did a fine job.

The 80's proved to be a busy time for their film scores, but they still managed to release several excellent studio albums, such as 'Tangram', 'White Eagle', 'Hyperion' and the most recent 'Lilly on the Beach'.

As well as scoring two films starring Tom Cruise (Legend and Risky Business) they also scored grave films such as Stephen King's 'Firestarter', 'The



LOVELY LOOKING LADS.

has great depth of feeling which is really close to the whole concept of the film, the best example of this being the track 'Mas's transformation' which is played at the end of the film, when Mas (Jenny Wright) has to come to realise that she is no longer a vampire. 'Bear Dark' has recently been re-released on Silva Screen records.

Tangerine Dream's most recent score is 'Miracle Mile' which I believe went down well at BLACK SUNRAY 3. The score to this film includes some very powerful tracks, such as 'After the call' and 'People in the news'. Below is a list of their scores, any additions would be welcome. Most of these are available on record.

Sorcerer, Pierrotler, Caligula the Soldier, Violin Queen, Thief,

Warrior, Headbanger, Sad Heat,

Vigilant streets, The Keep, Legend,

Dead Solid Perfect, Bloody business,

3 o'clock High, Big people, Bear Dark and Miracle Mile.

As I said, they have also released many studio albums, I am sure this is most of them, but again any additions would be more than welcome:

Electronica Meditation (1970), Alpha

Dawntari (1971), Exit (1972), Aeon

(1972), Green Desert (1973), Theodora

(1974), Polygram (1975), Bloodshot

(1975), Silverleaf (1976), Encore

(1977), Cyclone (1978), Force Majeure

(1979), Tangram (1980), Exit (1981),

White Eagle (1982), Legion (1982),

Hypnotheater (1983), Palau (1984),

Le Faro (1985), Fragrance (1986),

Underwater sunlight (1986), Tyger

(1987), Live miles (1988), Optical

Race (1988), Lily on the Beach (1989)

(Lee Clark)

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PRINTED MATTER

CREED

JAMES HERBERT (Rhine G.)

Published by Hodder and Stoughton

It's been two years since his last novel "Hammered", which was a disappointment to say the least. It seems that in his absence Mr Herbert has perfected a new form of writing which is certainly a change of direction. His writing still has the "Herbert" trade mark but has been spiced up with a touch of humour.

The story follows our hero Joseph Creed who is one of the illustrious paparazzi. After photographing the funeral of a Hollywood actress he witnesses a man desecrating the grave who seems to bear a resemblance to someone hanged in the 1930's for murder and the mutilation of children. After this occurs a strange series of events colour designed to make you shiver, hand over the film, he is reluctant to do so for obvious reasons. It then seems that Creed has uncovered a secret cult called the Fallen Angels whose origins can be traced to Biblical sources but Creed soon discovers that they are weak, the satanists of evil have taken their toll. Without giving too much away our "not so lovable" hero finally comes through at the end. This novel captures you from beginning to end. A masterpiece. This is Mr Herbert's fifteenth novel, he has long been considered as one of the world's greatest horror writers and now with this new form of writing he is definitely in a class of his own. Read it or weep!

JAMES HERBERT



CREED

STEPHEN KING

THE STAND
FOR THE FIRST TIME
THE COMPLETE AND
UNCUT EDITION

THE STAND

THE COMPLETE AND UNCUT EDITION

STEPHEN KING

Published by Hodder & Stoughton

Great read! The one King book I dislike gets bigger. See, it has to be said that **THE STAND** is considered one of King's best by many a reader.....

Book only knows about it because the consistency and texture of his later works, and although epic length and apocalyptic it also diversifies too much to make a cosy read. This version, complete with illustrations by Bernie Wrightson and a forward by King himself, only drags the grinding story out further and beats the final vestiges of life out of an idea plagiarised from Terry Nation's **MAD MAX** in King's formative years.

It is sad to see that King has had to dig through his filing cabinet in order to produce a novel....what happened to his chilling originality? That having been said, if you have not read **THE STAND** in any form it deserves a look, but you might find that it fails to click with you as much as it did with me. Though said,

(Andy Morris)

SATANIC BIBLE

BY STEPHEN LEAVY

Satan, the Devil, Beelzebub, old Nick, the dark one.....whatever you wish to call him, there's no doubt that this fallen angel, his offspring and his followers, have kept gare-

hounds the world over entombed for years. He had his day to contend with in the "MEEP" trilogy, the desciples of his dark church in 1970's "FACE WITH THE DEVIL" and even an appearance of the beast himself (though looking unassumingly like a bearded Robert DeNiro) in Alan Parker's "LITTLE HEART" (based upon the wonderful book "FALLING ANGEL" by William Hjortsberg). However, good though these films are, after reading Leavy's "THE SATANIC BIBLE", it would be fair to say that the true spirit of satanism has never been captured on film (thankfully). "THE SATANIC BIBLE", passed in 1969 by positively the most strict censor looking down in the world, the church of satan's "BLACK POGUE", is an honest attempt to put forward a clear picture of satanism as it stands today (as opposed to the one put forward by the Christian church). The trouble is though, that after reading the book, this new portrait of satanism is even more unappealing than the traditional one.

Essentially, the book can be divided into two sections, one - satanism in theory, and two - satanism in practice. To be fair, the theories of satanism itself are actually not too unnecessary. Whilst a little right of centre for my taste, such as "THE END IS NIGH, TODAY FOR A TOMORROW", King's good facets of life are not too uncharacteristic of the way many people live today. However, when Leavy attempts to radicalise the practices of satanism, then the "SATANIC BIBLE" finally succumbs to the nastiness of its own intentions. For example, not only does the author condone the placing of bases on individuals, and the use of ritualistic death to achieve a goal of others death, he even instructs the reader how to achieve such questionable aims (I kid you not!) through a series of bizarre incantations, and macabre black mass' (even telling us how to build an elier).

Whilst such activities may seem normal to any practising satanist, they certainly do not cross well into the spectrum of people revered upon the stimulated nastinesses of "HORROR", and "DR NOBODY MP". Further more, if any at all, the pretensions of the black arts must be extremely blasphemous to a would be magician, who, inspired by Leavy's proclamations decides he too can control the underworld to his own gain, and quickly becomes involved well over his head.

In short, I would urge all to read "THE SATANIC BIBLE". It is a fascinating insight into the real world of horror, selfishness and evil. However, after reading the book, leave well alone, never to venture further into it's dark promises of dominance, fulfilment, brimstone and fire.

Another biscuit visarr! (Dan Winswood)

SERIAL KILLERS

JOEL NORRIS

Published by SPINE BOOKS.

Truly a book for and about the damaged! Do you buy MURDER COMICBOOK, and always read the gory stories in the papers? If the answer yes then this was most probably meant for you! What JOEL NORRIS looks at here is the increase in serial killers who pick more than one victim and seem to kill in a pattern. In stead of getting bogged down with statistics though as are shown here the minds of five Serial killers by their own words. The five are: HENRY LEE LUCAS, CHARLES GART, ROBBY JOE DAVIS, LEONARD LAKE and CHARLES MANSON, a sicker more perverted bunch you'll look hard to find and fail. The Henry Lee Lucas chapter is the most interesting to me, his mother had to eat to answer for that's for sure!

There is quite a few chapters that discuss the phenomenon but it never gets boring. If this sort of thing gets you wondering then get this, it answers a lot of questions. Essential!

DEADWORLD

Published by CALIFORNIA COMICS.

DEAD WORLD is hellishly difficult to get due to a relatively low print-run, and high popularity. Originally published by the now defunct AFRICA comics (please you aint back issues), it's creator and helmsman - Vincent Leckie now illustrates every issue in a sketchy style which wouldn't impress many comic readers but seems strangely

suited to the DEAD WORLD atmosphere. The on going plot: THE DEAD WALK, LED BY AN INTELLIGENT SONNIE AND A FEW DEMON LIKE CREATURES FROM THE WORLD OF THE DEAD, THE UNDIES RUN FROM PLACE TO PLACE AND SURF INTO BAD BRAINS ALONG THE WAY. Sounds dull, but they are excellent entertainment for any DEAD Fan. Two versions of each issue are published each month - a 'base' cover, and Vincent Leckie's 'adult' cover.

Buy and (Andy Morris)



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HELLRAISER

Published by SPINE COMICS.

Even more exquisite than TAFFING THE VINES, the HELLRAISER comic deal with the twisted GENOCIDE tales. Holes greed, lust or hate lead characters to escape PINEHEAD and his collection (some see no) to do what they do best. Occasionally a writer will raise the point and score up the LOWBROW CONFESSTIONAL MYTHS A LITTLE, but most of the stories are risible. All artwork is excellent, with Spic using a vast amount of talents to put the plots into visual form. The best story from the three issues published so far SCARS OF METAL AND PLATE in issue three, a blind musician gains revenge through a plagiarist in true "Uncle Frank" style! (Andy Morris)

V FOR VENDETTA

ALLEN MOORE and DAVID LLOYD.

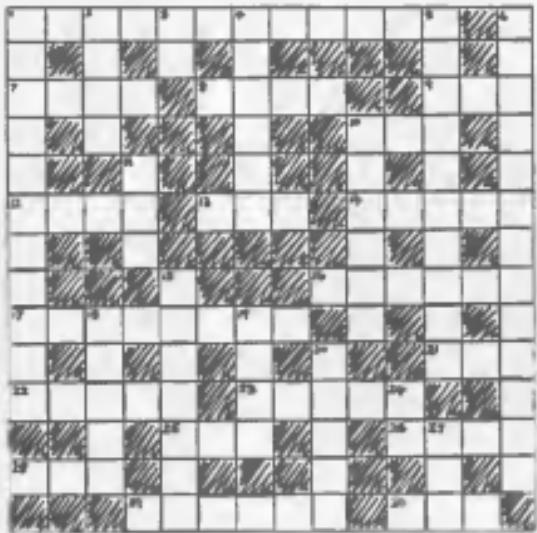
Published by SPINE BOOKS.

Not horror, but a story for 'people who don't switch off the nine o'clock news'. Oh, I take it? Yeah? This thick graphic novel is the entire V FOR VENDETTA strip saga reprinted from MAJESTIC comic, and deals with a mysterious subversive dressed as Guy Fawkes attacking the totalitarian British state after the country survived a 'limited' nuclear war in Europe. The story is an intriguing one, not horror oriented, but one which will appeal to fans of HELLRAISER and the like. Art, plot, violence and sub-plots are all exquisite. It lacks mass appeal but then...we have the nine o'clock news. Buy it! (Andy Morris)



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GROSS-WORD



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Well I'm not impressed, after the
grease-word in the last issue I didn't
receive one right answer. I don't
know as I making this thing too hard?
It's hard to find a happy medium, too
easy and I'm giving it away, too hard
and nobody'll get it, must've been
the latter I guess? Anyway this one's
quite a lot easier so see what you do,
I'm telling ya though if I don't get
quite a lot easier or see what you can do,
I'm telling you though if I don't
get five correct answers by this one
then the next one's for fun...no
prizes! For now though the first ~~five~~
right answers will get ~~free~~ a years
~~subscription!~~ So come on pull your
fingers out, I've made it as easy as I
possibly could, any easier and I'd
have to put the answers in for you!
Send your answers to the usual address
(page 2) to reach us by the end of
February 1978.

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1) WEDGEBEANS AND WHEELCHAIRS (6,6)
2) BRAZ JACK VAMPIRES (4,4)
3) END OF DROGON FILM (3)
4) THAT FAMOUS STREET (3)
5) BISS 3 DOWN (4)
6) ROBBIE & DAVID HAD THIS PLURAL (3)
7) BRAKE SPIT (5)
8) GHOSTBATTER JACK (6)
17+21 DOWN) BRAZ BRAZ HARRY (8(4+4)
21+30* ACROSS WAS GONE (3)
22) HOW MUCH MONEY (5)
23) CLIST WAS ONE IN HIGH FLAINE DRIFTER (5)
25) SURELY ON A CONFINE,...OKAY I WAS DESPERATE! (3)
26) INFAMOUS SCICK (4)
28) BROWNED BRAZ - ROBBIE,... (3)
29) OLD POSSESSIONS FILM (6)
30) MICHAEL JACKSON HIT & FILM (3)

200

1) START OF A XMAS SLEIGHER (6,5)
2) 17 ACROSS (4)
3-12 ACROSS) EARLY ZODIACWORLD (24)
4) THAT NASTY MOON! (5)
5) ARKIE AS A ROBOT, ANNE HOLMEZ (10)
6) SEE PAGE 5 (13)
10)ONE INVENTED GIVEAWAY...SEEMS LIKE IT
ANSWERED (6)
11)THE MACHINERY IN THE PHTY? (3)
15)GREAT WORKS WRAPS, OR BUILDING SITE (?)
18)OLD NECK (5)
19)18 ACROSS (4)
20)THAT SHOUTS GUY! (5)
24)CAN'T THINK OF A CLUE, SO THE ANSWER'S T.S.
27)NASTY, AND COMMON MURDER TOOL (3)

ANSWER TO LAST QUESTION

10005

11) NEW YORK HOSPITAL, 9 HOSPITAL ST, NEW YORK,
10) HOSPITAL, 11 N.E. BROADSTREET'S KILLED, 19) AMERICA
11) 161 TO 181 CHINAHORN, 1930000, 28 177, 22) RAZA,
21) 1840000, 24) XEII, 26) FAN, 27) TAKAH.

DODH
1) HIGHWAYMAN CITY, 2 WOODS, 3) TELA, 34) LAST ROSE
ON 1st, 5) THE KINGMAN, 7) BELIEVE, 9) last house
on LEPIS, 11) REAGANMAN, 11) 1541871 dead, 15411 serial
34, 15) 1541871, 20) 1541871, 25) 1541871.



SANTA GAVE JOHNNIE
THE KNIFE WELDING
AN OLD EXACTLY
WHAT HE WANTED!



IN THE FLESH

WISHES YOU A VERY
HARROWING XMAS -
AND NO NEW YEAR!

© Red Grooms 1990

HAPPY HOLIDAYS

As you've probably noticed in the last few issues of ICP we've been keeping you up on the latest developments with the filming of *MERCANTILE II*. Well, latest news is that it's due to finish shooting soon and released April 30. There will also be a *MERC II* official soundtrack L.P. out February 21, so you can hear it before you see it, watch these pages for more details and remember where you heard it first. By the way the photo's below are direct from the set of *MERC II* and the second is apparently Rob (from the first) in corpse form, hint at the story huh?



Back on the TOXIC TROLL, I received a press release about their latest film release, it's called, ready for this? "CHOPPER CHICKS IN ZOMBIESTOWN" and to quote the promotional blurb is a "...leathy/borror. Female-biker, macho-movie starring tv's Jessie Rose and MTV's Marsha Quinn." and goes on to say "The CHOPPER CHICKS are revved up for the raunchiest ride of their liberation when they make a pit stop in the apt pit of America, ZOMBIESTOWN. This leather-clad gang of macho sluttish motorcycle bunnies (known as the "Cyclo Sluts") sweep into a quiet desert town looking for a few good men. What they get is a wacky collision from the funniest undead punks outside of the U.S. congress. It's hell-raising biker-babes vs. flesh-hungry zombies in the wildest, action crammed climax

ever committed to celluloid...CHOPPER CHICKS IN ZOMBIESTOWN! What can I say to follow that apart from...ONLY AT TOMATI AND as the subject of TOXIC; TOXIC AVENGER has just been named as official "spokesmodel" for THE GREEN FRIENS, an environmentally conscious, non-profit organization, who apparently are trying to get people to tidy up their environment and are launching a anti-litter campaign in NEW YORK. There are also gangs of kids in the U.S. called the "TOXIC AVENGERZ" who are doing just that.

Just thought I'd tell you to keep your eyes open for a MAD TASTE soundtrack L.P., it's great value for money. I know the music isn't great...well not as good as the film anyway! But the L.P. is real fun. I think it sells for about £13 and what you get for your cash is; a gatefold sleeve with loads of great photo's including some from the production and one that seems to have prototype alien masks that look like giant fish heads. You also get a 12" L.P. picture disc, with a picture of the aliens with a gun on one side and the aquagirl head split on the other. That ain't all, you also get an A1 size full colour poster too. What could you want? There is one bad point though, the recording includes most of the dialogue too, so you may-as-well just tape the film from the video. Still, we're having though, anything on MAD TASTE is, in my mind!



VIDEO 49

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THE **TIGRESS**

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